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1906

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NEW YORK

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OLD MASTERS

Of the SIXTEENTH, SEVENTEENTH
And EIGHTEENTH CENTURIES

Collection of the

EHRICH GALLERIES

SALE IN THE GRAND BALL-ROOM OF
THE WALDORF-ASTORIA
ON THE EVENING OF WEDNESDAY
MARCH 21st, 1906
AT EIGHT-FIFTEEN

ON PUBLIC VIEW FROM
Monday, March 19th, Until Evening of Sale
AT THE FIFTH AVENUE GALLERIES
FIFTH AVENUE, Near 34th Street, NEW YORK

A SPANISH GRANDEE

JUAN DEL MAZO.
1610 – 1667.

CATALOGUE OF THE

EHRICH GALLERIES

Collection of

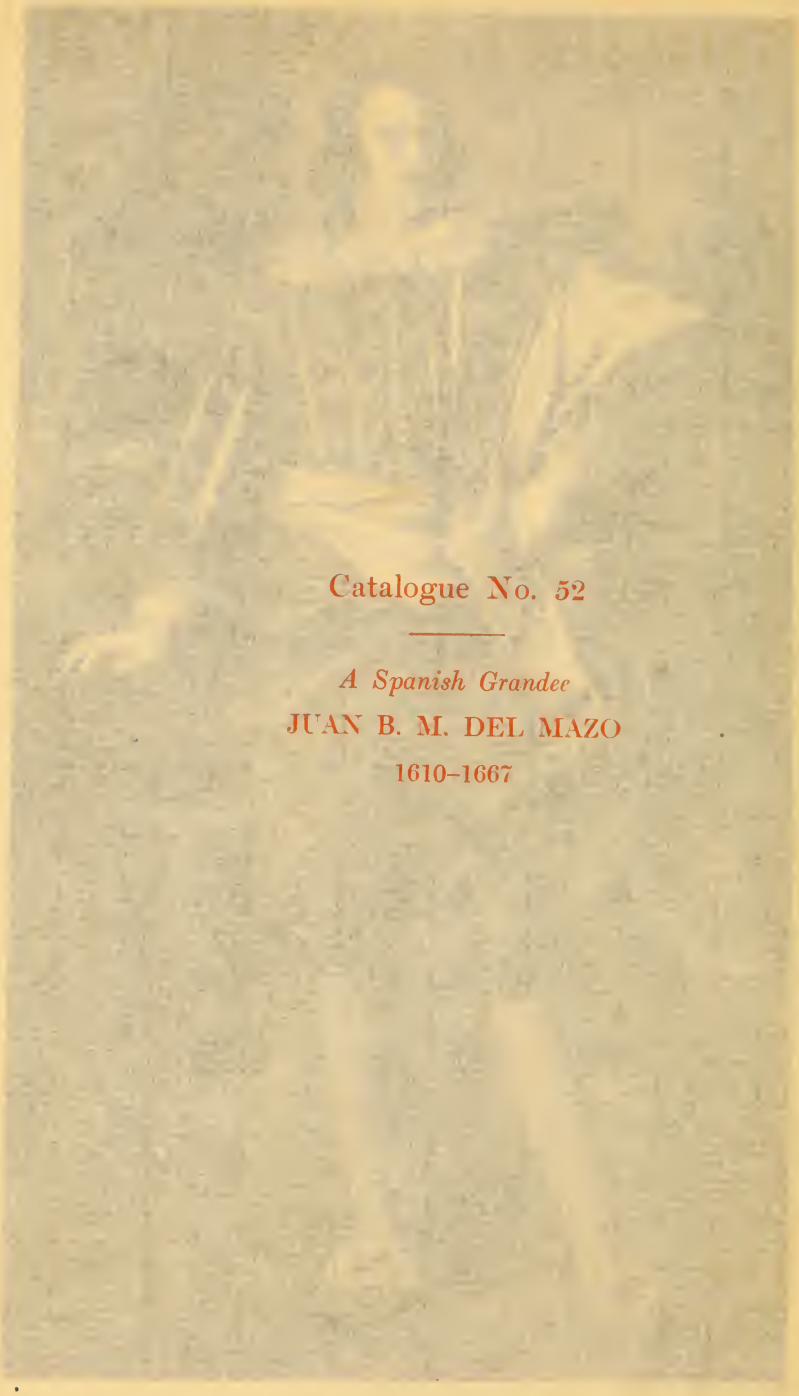
VALUABLE PAINTINGS

by the

MASTERS of the EARLY ENGLISH
FRENCH, DUTCH, FLEMISH
ITALIAN and SPANISH
SCHOOLS

AT ABSOLUTE PUBLIC SALE
WEDNESDAY EVENING

THE SALE WILL BE
CONDUCTED BY JAMES P. SILO
THE FIFTH AVENUE GALLERIES
546 FIFTH AVENUE (corner 45th Street) NEW YORK



Catalogue No. 52

A Spanish Grandee

JUAN B. M. DEL MAZO

1610–1667

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366 FIFTH AVENUE, Near 34th Street, NEW YORK

The Trow Press
New York

Preface

THE Paintings of this Collection will be placed on sale absolutely without reserve. *The genuineness of every painting is fully and unequivocally guaranteed.* With every example the purchaser will receive a card containing the following

GUARANTEE

The *genuineness* of this painting is guaranteed—that it is an *original*, not a copy—and that it was painted by the artist (here mentioning name) to whom it is attributed in our Sales Catalogue of March 21, 1906. Should this be disputed by competent expert authority, the painting is returnable to us, at any time within one year from date of sale, at the price paid, plus interest at the rate of five per cent. per annum.

THE EHRICH GALLERIES
by
Louis R. Ehrich

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No. 1

H. BELLEVOIS

FLEMISH SCHOOL

–1684

The date of the birth of Bellevois is unknown. In fact, little is known of his life except that he painted marines in the style of William Van der Velde and of Backhuysen, that he resided long in Hamburg, and that he died there in 1684. The beauty of his drawing and of his tone is well attested by this example. 130

SEASCAPE

This might be called a study in private ensigns, so many and various are the flags which a brisk wind straightens out from the topmasts and sterns of a number of sailing barges and ships. A pier of stone, protected by wooden piles, carries a stone custom house, with belfry and pinnacles. On the other side of the pier one sees the lofty stern of a frigate, a very tower it is, surmounted by the red flag of an admiral, while from the loftiest top flies the banner of Holland. A rowboat is in the shadowed foreground. Fine graded sky, light toward the horizon.

Signed on wall, lower right, H. Bellevois, 1651.

On canvas; height, 23¼ *inches; width,* 31¾ *inches.*

No. 2

WILLIAM HOGARTH

ENGLISH SCHOOL

1697–1764

Hogarth, the school-teacher's son—"the first man of genius in the native British School"—was born in London. After an apprenticeship to a silversmith, and following a long period of work as an engraver, he finally developed into a painter in oils. The brilliant character of his work is too well known to need comment. It is very unequal, but at its best his pictures possess an abiding charm.

THE POET JOHN GAY

Bold brushwork and powerful drawing are characteristic of the great British caricaturist. The poet is depicted in his working dress when his wig is laid aside and he has donned a soft cap to protect his shaved head. A dressing gown is thrown over his loose white shirt. The peculiar shape of the ear and the depression in the chin give an individuality to the head. The expression is calm and reflective.

On canvas, height, 30 *inches; width,* 25 *inches.*

No. 3

CORNELIUS JANSSENS

DUTCH SCHOOL

1593–1663

110

Janssens, called also Janssens Van Keulen, was probably born at Amsterdam. Visiting England in 1618, he was patronized by James I, whose portrait he painted several times. He remained in England until 1648, then returned to Holland and settled at The Hague.

PORTRAIT OF A YOUNG LADY

A young noblewoman, scarcely out of her teens, is painted with the utmost simplicity and directness. The bodice of rose color is trimmed with gold braid and laced in front. A perfectly plain cambric collar reaches from the beginning of the neck quite to the shoulders and is separate from the embroidered chemise which entirely covers the breast. Above runs a necklace of fine big pearls. She wears neither breastpin, earrings, nor anything in her hair save a tiny flower whose color tallies with her roseate gown.

Pensive glance out of large eyes with arched pencilled brows.

On canvas; height, 23 *inches; width,* 19 *inches.*

No. 4

BERNARDO GERONIMO DE LLORENTE

SPANISH SCHOOL

1685–1757

145

Llorente, born at Seville, for a time devoted himself to the imitation of Murillo. He was recognized as a very able painter, but his morbid disposition made him refuse all honors, even that of painter to the King. He was, however, elected member of the Academy of San Fernando. "He is known in Spain as 'el pintor de las Pastoras,' from his charming representations of the Virgin as a shepherdess."

THE DIVINE SHEPHERDESS

The Madonna and Christ-child, painted rather whimsically as a shepherdess, and her little son, surrounded by sheep which bring roses in their mouths to lay them at the feet of the divine child! Naïve as this may appear to our ideas it is surpassed by the artist when he places straw hats on the Virgin and the Bambino.

The Virgin has an indication of a halo in the circle of stars behind her head. In the clouds farther out are faces of little angels in varied foreshortening. To the extreme right one sees a monster with open jaws representing the devil, and above an archangel with shield and flaming sword.

Very sweet are the tones of robe and cloak, the lamb's-wool coat of the Virgin, and the pink-tinged roses in the mouth of the sheep. One little winged angel in attendance carries a rude wooden crook. Tender outlines and benevolent expressions in the faces. It is Murillo softened into decorative color masses.

On canvas; height, 50 inches; width, 42 inches.

Collection: JIMENEZ, *Madrid.*

No. 5

MATEO CEREZO

SPANISH SCHOOL 170

1635–1685

Cerezo, who was a pupil of Carreno de Miranda, was an eminent painter of his time. He chose Van Dyck as his model. He painted several pictures for the churches of Madrid and other Spanish cities. A fine portrait of a cardinal from his hand is in the Hermitage of St. Petersburg.

A SPANISH PRELATE

Admirable example of the bold and characteristic painting of the Spanish School. Splendid colors in mitre, lips and robe. Observe the big strong folds, the massiveness of the painting. Note the sensual lips and determined expression. This face would be notable in any collection of portraits.

On canvas; height, 29 inches; width, 22¾ inches.

No. 6

GEORGE DAWE

ENGLISH SCHOOL

1781–1829 140

Dawe began as a mezzotint engraver, but soon abandoned it for painting. In 1819 he went to Russia, where he painted the portraits of the chiefs of the Russian army. He became an Associate of the Royal Academy in 1809 and an Academician in 1814. His portraits are considered very excellent as likenesses.

MISS PHILIPS, THE ACTRESS

In an attitude of studied elegance which suggests sentiment the young woman raises her fine eyes in an abstracted gaze and gently rests her fingers on her neck. A long chain of small pearls is loosely thrown about her shoulders. She is in ball costume, low in the neck, white silk trimmed with gold braid. A fine mass of chestnut hair elaborately arranged by a coiffeur, rosy lips and finely chiseled features, make her appear a typical young Englishwoman arrayed for the opera or the royal levee. As a matter of fact, this elegant apparition was a popular actress at Drury Lane Theatre.

On canvas; height, 30 *inches; width,* 28 *inches.*

Catalogue No. 39

At the Inn

PHILIP WOUWERMANS

1614–1668

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] was a [illegible] [illegible] [illegible]

PHILIP WOUWERMANS
1614 – 1668

No. 7

SEBASTIEN LECLERC

FRENCH SCHOOL

1676–1763 140

Leclerc, called Leclerc de Gobelins, was the eldest son of the famous engraver of the same name. He was admitted into the Academy in 1704. He exhibited in the Salons of 1737, 1747, and 1751. He died in Paris at the Gobelins.

BLIND MAN'S BUFF

A scene of outdoor merriment from the epoch when nobles affected the sports of country folk and considered themselves dressed as rustics if they put a scarf around their heads and carried a shepherd's crook.

The young gentleman all in red is "It," and the young woman mostly in pink expresses fear lest he should catch her. A youth seizes the chance to put his arm around her waist. Two others conceal themselves behind a tree. Behind the blindfolded youth is an older lady with a long-handled spade in her hand to which a pink ribbon has been tied in order that it may not be too rustic and real in her fair hands.

Strong colors and lively figures. A curious specimen of eighteenth-century decorative art.

On canvas; height, 33½ *inches; width,* 32 *inches.*

Collection: SOLOMON, *Paris.*

No. 8

G. B. WILLCOCK

ENGLISH SCHOOL

1820–1852

Of this painter, of whose work the London National Gallery has lately bought an example, little is known. He exhibited twelve paintings in the Royal Academy between 1840 and 1851. His death was caused by a cold, caught while painting on Hampstead Heath. A writer has said of him: "His work is so like that of Constable that it is very possible that unscrupulous persons have often removed his signature and sold his pictures as those of the greater master."

A LANDSCAPE

A valley in some western county of England, perhaps Cumberland, through which loiters a trout stream dammed here and there to turn a mill. In the foreground a couple of young girls sit beside their baskets with a white cock between them. Near by an old woman and man are loading a donkey cart with straw.

In the middle distance a grove of elms rises near the millhouse. Human figures and cattle are seen at this plane and farther back. The cliffs and hills to right and left are painted with equal fidelity and skill. A pale blue sky, almost covered with fleecy clouds, finishes a very brilliant little landscape of the school ushered in by Constable.

Fine atmospheric suggestions and uncommon attention to structure in the landscape. Remarkable perspective, good tones, approaching a rich gamut of color.

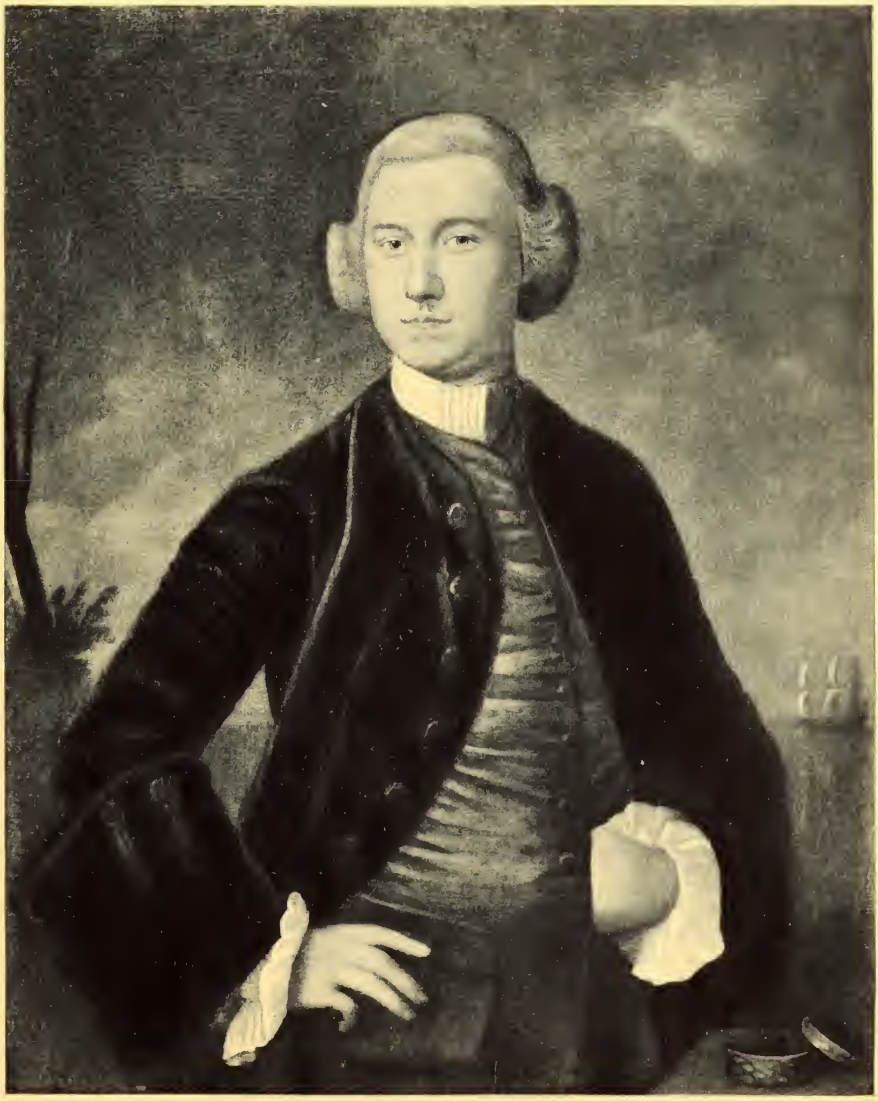
On canvas; height, 23½ inches; width, 23¾ inches.

Catalogue No. 40

Horace Walpole

ALLAN RAMSAY

1713–1784



HORACE WALPOLE
ALLAN RAMSAY.
1713 – 1784.

No. 9

JOHN GLOVER

ENGLISH SCHOOL

1767–1849

After teaching and practicing art in Litchfield, Glover went to London in 1805. He became President of the Water Color Society in 1815. In 1824 he took a leading part in founding the "Society of British Artists," where he exhibited till 1830. The following year he emigrated to Australia. "Glover's art was fashionable, and his works commanded high prices during his lifetime."

SUNSET ON THE COAST

Restful and delicately tinted landscape in southern England, at a late hour in the afternoon just before sunset. To the right is a grove on height; to the left a hillock by a road on which a group of young people advance. A pretty girl of an English type sits the panier saddle on the back of a donkey; two boys and a dog accompany her.

These figures stand out against a lake far below, over which the mists are still creeping. Ridges and a lofty hill are in the distance. On the point of this hill rises a tower or a lighthouse against the pearly sky. Sill farther back is a broad bay with land to right and left. Scattered clouds enliven the sky, which varies from pale blue in the zenith to very pale yellow round about the setting sun.

Vapor-laden air is beautifully suggested by the tones of landscape and far-off sea. The foreground is mellow with browns and yellows, against which the colors of the garments in the little group shine to advantage but do not break the spell of quiet harmony.

On canvas; height, 20 inches; width, 28 inches.

No. 10

JAN VAN RAVESTEYN

DUTCH SCHOOL

1580–1657

250

Ravesteyn was born in The Hague, where his masterpieces are found to-day. Few particulars of his life are known. "His portraits are full of strength, life, and truth, and finely modeled. His color is clear and harmonious. He painted with care and understanding."

PORTRAIT OF DUTCH LADY.

Superb portrait of a Dutch lady who may have been a burgomaster's wife. The cambric cap, ruff and cuffs are beautifully wrought. The pale green tablecloth, yellow where the light strikes a fold, and the sapphire and ruby rings on her left hand, indicate that despite the extreme severity of her attire she belongs to a wealthy family.

The calm face painted with a modeling almost Holbein-like in sincerity, the firm lips and chin, indicate a woman accustomed to be obeyed. She is a type of the Dutch *Huysvrouw* in the seventeenth century.

On panel; height, 39 *inches; width,* 29¼ *inches.*

Collection: Beswick, *England.*

Catalogue No. 44

Christ-Child with St. John

DON ALONZO MIGUEL DE TOBAR

1678–1758

No. [illegible]

JAN VAN RAVESTEYN

[illegible]

1[illegible]–1[illegible]

[illegible] in The Hague, where his [illegible] portraits are found to-day. Few particulars of his life are known. "His portraits are full of strength, life, and truth and finely modeled. His color is clear and harmonious. He painted with care and understanding."

PORTRAIT OF DUTCH LADY.

[illegible] portrait of a Dutch lady who may have been a burgomaster's wife. The [illegible] cap, ruff and [illegible] are beautifully wrought. The [illegible] where the light strikes a fold, and the [illegible] of her left hand [illegible] the [illegible] of her [illegible] is [illegible].

The [illegible] portrait [illegible] is [illegible] the [illegible] of [illegible] to be [illegible]. This is a type of the [illegible] Dutchman in the seventeenth century.

[illegible]

[illegible]

Collection: [illegible], England.

[illegible]

CHRIST-CHILD AND ST. JOHN.
DON ALONSO M. DE TOBAR
1678 – 1758.

No. 11

JOHN BERNAY CROME

ENGLISH SCHOOL

1769–1821

J. B. Crome, the son of "Old Crome," was born in Norwich and educated as a painter. From his nineteenth year he was a contributor to the Royal Academy exhibitions. His works possess great merit, although he has been overshadowed by the reputation of his father. It is sometimes difficult to distinguish between the works of the elder and younger Crome.

ENGLISH RIVER SCENE

Moonlight scene on an English river in which the British painter has emulated the pictures of Van der Neer. The full moon is breaking from clouds beyond a windmill, and the sails of anchored fishing boats cast a soft wake on the smooth stream. On the left a scow is just leaving the bank with cattle, sheep and peasants. Its sole sailor, the ferryman, stands in the stern to scull the heavy craft to the other side. Above rises a mass of trees in whose shade the trunks are dimly seen.

A peaceful and beautiful landscape. Great depth and pearliness of sky about the clouded moon.

On canvas; height, 23 inches; width, 32 inches.

No. 12

JOHN RILEY

ENGLISH SCHOOL

1646–1691

Riley, pronounced by Horace Walpole "one of the best native painters that has flourished in England," painted the portrait of Charles II, and was the favorite portrait painter of James II and of William and Mary. His best works are falsely ascribed to Sir Peter Lely, and he was fully the equal, if not the superior, of Sir Godfrey Kneller. Several of his works are in the National Portrait Gallery.

A LORD CHANCELLOR

Gorgeously decorative is this picture of a high lord of the law in his long red gown of cloth lined with old rose silk, in his stately wig and bands of rare lace falling from the neck in front. He is posed with dignity, if not majesty, to have his portrait taken for some public place, a guild hall or college of which he has been a benefactor. There is something about this picture which removes it from the category of portraits for the family. It is a presentation piece, sumptuous in color and impressive in pose and expression.

On canvas; height, 50 *inches; width,* 40 *inches.*

Collection: Mrs. Goldberger, *Hampstead, London.*

Catalogue No. 50

A Gentleman of Ravenna

ANTONIO MORO

1512–1578

No. [illegible]

JOHN RILEY

[illegible]

[illegible]

Riley, [illegible] by Horace Walpole [illegible] the best native [illegible] that has flourished in England [illegible] the portrait of Charles II. and was the favorite [illegible] painter of James II and of William and Mary. His best works are falsely ascribed to Sir Peter Lely, and he was fully the equal, if not the superior, of Sir Godfrey Kneller. Several of his works are in the National Portrait Gallery.

A LORD CHANCELLOR

[illegible] the [illegible] of the law in his [illegible] in his stately wig and hands [illegible] He is posed with dignity, [illegible] a guild [illegible] in something [illegible] of portraits for the family. It is a [illegible] and impressive in good and expression.

[illegible] Collection, [illegible], Hampstead, London.

A GENTLEMAN OF RAVENNA

ANTONIO MORO

1512 – 1578

No. 13

PIETER C. VAN SLINGELANDT

DUTCH SCHOOL

1640–1691

He was born at Leyden, and was a pupil of Gerard Dow. He followed the style of his master, but must also have been influenced by the works of Peter de Hooghe. He was very painstaking, and his pictures are greatly admired. Examples of his works are found in the galleries of Amsterdam, Dresden, Munich, and in the Louvre.

THE MUSIC LESSON

Pleasing and natural scene from family life, with strong chiaroscuro to accentuate the important parts. A group of two young men and one lady, so arranged that their heads form the center of the composition, are about to have some music. One man leaning over the back of a chair is conning his score; the other, cloak over arm and hat on head, has just entered the enclosed loggia where the others are. The lady tries the keys of the spinet and half turns to the newcomer. His instrument, a horn, lies on a table to the left with a book.

Note the arrangement of the reds and pale rose, the tesselated pavement, and the boldly carved sphinx which supports the keyboard of this forerunner of our pianos. Most pleasing in composition and color.

On canvas; height, 23 inches; width, 21 inches.

Collection: Abbé Barbier, *Nancy, France.*

No. 14

JUSTUS SUSTERMANS

FLEMISH SCHOOL 320

1597–1681

Sustermans, born at Antwerp, first entered the studios of De Vos and Pourbus, then traveled in Germany and Italy, finally making his permanent residence in Florence. He devoted himself almost entirely to portraiture, becoming the favorite court painter of the Medicis. His work was highly esteemed by Rubens and Van Dyck, the latter painting his portrait.

VITTORIA DELLA ROVERE.

(Wife of Ferdinand II de Medici.)

An allegorical painting combined with a portrait. The handsome lady with brown curling hair to her shoulders, two fine gold chains round her neck, and her gown fastened in front with a jewel representing a tortoise, holds under her left hand a treasure of ducats, pearls, jeweled crown and coins. In her right she has another tortoise-shaped jewel from which depends a big pear-shaped pearl. In front of her rises a little genius or cupid who looks at the spectator, points to the jewel and says (see the scroll), "Non lassar la magnanima tua impresa"—"Do not fail of your great-souled undertaking."

On canvas; height, 35 inches; width, 28½ inches.

Collection: J. Couderc, *Paris.*

Catalogue No. 58

Portrait of King William III

SIR GODFREY KNELLER

1648–1723

WILLIAM III.
SIR GODFREY KNELLER.
1648 – 1723.

No. 15

JAN WIJNANTS

DUTCH SCHOOL

1600–1670

Wijnants, born at Haarlem, was one of the principal founders of the Dutch School of Landscape Art. He is said to have been the teacher of Philips Wouwermans and of Adriaan Van de Velde, but little is really known of his life. He died in Amsterdam. In the rendering of sky and landscape he was a master of the first rank, but he had little facility in the painting of figures and animals. He is well represented in most of the leading European galleries.

A LANDSCAPE

Three small groups of men, dogs and other animals enliven this landscape, all carefully painted. The subject, "Hunting scene," or "Return from the hunt," is the excuse for a fine landscape with scattered groves beautifully studied and drawn, and a mellow distance. Near a couple of aged beech trees, to the left, rises a cabin with high pitched thatch, and before it a square pigsty at which stands a woman considering with rapt attention the interesting contents as she empties a pail of food into the enclosure.

Pale golden sunlight falls from left to right. Delicate atmosphere effects, and a remarkable feeling for construction, show that Wijnants was a good deal more than a painter of still life.

Signed, lower left, J. Wijnants.

On canvas; height, 26½ *inches; width,* 31½ *inches.*

Collection: Gilmore.

No. 16

ROBERT TOURNIÈRES

FRENCH SCHOOL

1676–1752

Tournières, born in Normandy, pursued his art studies in Paris. In 1702 the Academy received him as a portrait painter, and in 1735 he was made Professor. He was a favorite of the Regent of Orleans, who frequently visited his studio. Several of his works have been engraved.

GENTLEMAN WITH A JEWEL BOX

The half-length portrait of a French gentleman is painted, so far as the features are concerned, with a faithfulness and exactness in drawing that suggest Holbein. The suspicion of hardness thus occasioned vanishes as one considers the admirable miniature work in a life-sized picture.

Here is a portrait of a good husband who is about to present his wife (see the lady playing the organ) with a pair of big earrings set in silver and decorated with rubies and garnets.

A rich court costume such as we would now call a uniform, a close-fitting wig of curly gray hair, a queue, broad braidings of gold bullion and broad buttons of gold, small buttons of glass, fine transparent laces down the front and at the wrists, constitute a toilet such as is required at court.

Well-drawn hands, and intelligent, alert expression.

On canvas; height, 31½ *inches; width,* 23½ *inches.*

Collection: COUDERC, *Paris.*

Catalogue No. 57

Looking at the Pigs

GEORGE MORLAND

1763–1804

No. [illegible]

ROBERT TOURNIÈRES

[illegible]

[illegible]

[illegible] in Normandy, pursued his art studies in Paris. In 1702 the Academy received him as a painter [illegible] and in 1705 he was made Professor. [illegible] of the Regent of Orleans, who frequently [illegible] his studio. Several of his works have been engraved.

GENTLEMAN WITH A JEWEL BOX

[illegible] portrait of a French gentleman is painted, as [illegible] with a [illegible] and [illegible] in [illegible] of [illegible] occasionally [illegible] work in a [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

PHOTOGRAVURE & COLOR CO. N.Y.

GEORGE MORLAND.

1763 – 1804.

No. 17

ROBERT TOURNIÈRES

FRENCH SCHOOL

1676–1752

Tournières, born in Normandy, pursued his art studies in Paris. In 1702 the Academy received him as a portrait painter, and in 1735 he was made Professor. He was a favorite of the Regent of Orleans, who frequently visited his studio. Several of his works have been engraved.

PORTRAIT OF A LADY

A lady plays an organ, while holding in her left hand a score of music. Her rose-red dress is frilled and laced. Her hair is an enormous tower secured with silk ribbons and a buckle, decorated with a big rose and plentifully powdered.

Strongly individual face, almost Holbeinlike in drawing. On the instrument is a candlestick and candle, but not lighted. Probably the portrait of a musician and distinguished in her day.

On canvas; height, 39½ inches; width, 32 inches.

Collection: COUDERC, *Paris.*

No. 18

PEDRO DE MOYA

SPANISH SCHOOL

250

1610–1666

After beginning his art studies in Seville, Moya, in order to see the works of Rubens and Van Dyck, enlisted as a foot-soldier in the army of Flanders. He was so captivated with the works of Van Dyck that he went to London in order to become his pupil, but Van Dyck died shortly after his arrival. Returning to Spain, where he had some influence on Murillo, he settled in Grenada, where he painted altar-pieces for the churches. The influence of Van Dyck is noticeable in his work.

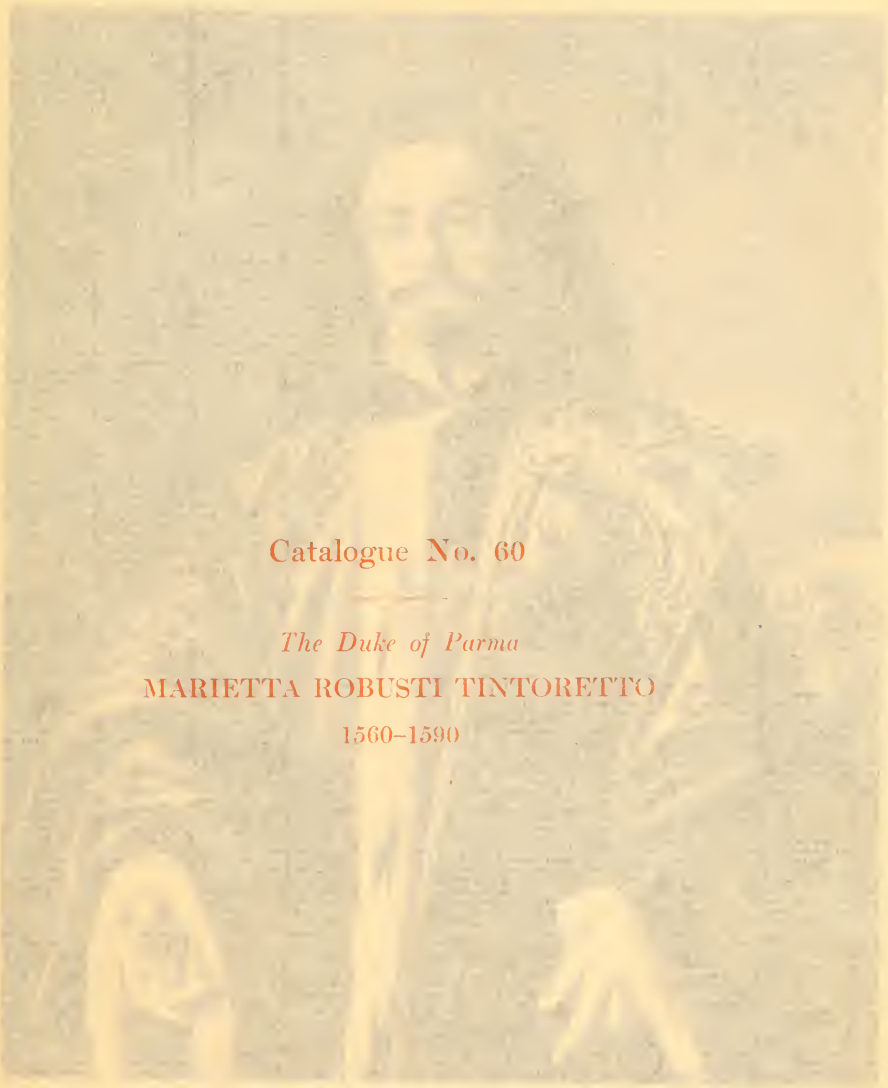
THE FLIGHT INTO EGYPT

A New-Testament scene, almost gay in sentiment, shows St. Joseph, the Virgin Mary, and a gracious male angel walking along, the Virgin and the angel each holding one hand of the little Christ-child. In the distance is a river suggesting the Nile; and behind the group are palms and the peak of a pyramid.

The angel has a lovely expression on his face. He wears an old-rose undergarment to the waist, matching the color of his wings, and on this, crossing the left shoulder, a pale golden toga or wrap. He is making himself useful, for in the left hand he carries a bundle wrapped in a blue striped cover.

The Virgin also has a sweet face. With her right she is showing her son the valley of the Nile. St. Joseph marches to the right of the group. Good movement, gracious lines, lovely tones—an unusually attractive canvas full of naivété and charm.

On canvas; height, 65 *inches; width,* 47 *inches.*



Catalogue No. 60

The Duke of Parma

MARIETTA ROBUSTI TINTORETTO

1560–1590

[illegible]

PEDRO DE MOYA

SPANISH SCHOOL

[illegible]

After [illegible] his art studies in Seville, Moya, in order to see the works of Rubens and Van Dyck, enlisted as a foot soldier in the army of Flanders. He was so [illegible] with the works of Van Dyck that he went to London in order to become his pupil, but Van Dyck died shortly after his arrival. Returning to Spain, where he had some influence on Murillo, he settled in Granada, where he painted altar-pieces for the churches. The influence of Van Dyck is [illegible] in his work.

THE FLIGHT INTO EGYPT

[illegible] Joseph, [illegible] the Virgin [illegible] Christ [illegible] the [illegible] and [illegible] of a [illegible]

The angel has a lovely expression on the face. He wears an old rose [illegible] to the waist, matching the [illegible] of his wings, and on this, crossing the left shoulder, a pale golden toga or wrap. He is [illegible] himself [illegible], for in the left hand he carries a bundle wrapped in a blue striped cloth.

The Virgin [illegible] has a sweet face. [illegible] the Nile. [illegible] the [illegible] of the group. [illegible] attractive [illegible] of [illegible]

[illegible]

DUKE OF PARMA.
MARIETTA TINTORETTO.
1560 – 1590.

No. 19

WILLIAM DOBSON

ENGLISH SCHOOL

410

1610–1646

The story is told that Dobson was living in poverty and obscurity until Van Dyck, happening to see one of his pictures in a shop window, hunted him up, presented him to Charles I, and zealously recommended him to his Majesty's protection. After Van Dyck's death Dobson was appointed sergeant-painter to the king. When Charles died, Dobson was thrown into prison for debt. A patron released him, but Dobson did not long survive, dying at the age of thirty-six. His portraits have been called "faithful transcripts of nature."

PORTRAIT OF A GIRL

Little girl with big pearl earrings and on a narrow ribbon a necklace of small pearls. Soft, pale brown hair in ringlets down her neck and small "spit curl" on her temple. She has a vivacious look in her large dark blue eyes, and a good deal of character in her face. Faint eyebrows and a well-shaped chin. The painting of the hair and dress recalls Van Dyck.

On canvas; height, 17¼ *inches; width,* 14 *inches.*

Collection: William Radford, *Plymouth, England.*

No. 20

SIR HENRY RAEBURN

ENGLISH SCHOOL

1756–1823

The life of Sir Henry Raeburn was unbrokenly devoted to portrait painting. Excepting a short time passed in London and two years of study in Italy, his days were spent in Edinburgh, where he was soon recognized as the head of the Scottish School. In 1815 he was elected member of the Royal Academy, and he was knighted by George IV in 1822. "His reading of character is peculiarly shrewd and convincing; each of his pictures has a directness, a power, and sometimes a subtility of handling, which places his work among the finest achievements of portrait painting."

JOHN PHILPOT CURRAN

A pale determined-looking young man with rather short nose, long upper lip and large mouth. This picture has intellect in the well-shaped brow and clear-cut eyesockets. A rather thick underlip and long chin add to the strong individuality of the man. It is not difficult to imagine this orator holding the old Irish Parliament in Dublin spellbound by his eloquence.

Well set off against a dark red curtain. Curran sits on a dark green chair the back of which shows to the left.

On canvas; height, 30 inches; width, 25 inches.

Catalogue No. 62

Twilight on a Dutch River

JAN VAN GOYEN

1596–1666

JAN VAN GOYEN.
1596 – 1666.

No. 21

GEORGE MORLAND

ENGLISH SCHOOL

1763–1804

Morland's father and mother were both artists, and his own art instruction was so successful that he began exhibiting at the Royal Academy when he was fifteen years of age. He produced a great number of works, which, by reason of the growing demand, are becoming increasingly valuable. He produced a few portraits, some very successful pictures of children at play, but his fame rests principally on his examples in which pigs, horses, cows, and sheep are introduced.

THE BARNYARD

A quick sketchy rendering of a simple barnyard scene. The milkmaid has filled her pail and pours its contents into a wooden receptacle. Two others, partly filled, are in the foreground. Another woman stands on the right waiting to fill her brown jug. Behind her is a little boy who clings to her skirts, frightened by the pigs, that lie on the straw to the left. A barrel and broom are to the right, and beyond are a rude tall fence and bit of ancient thatch. The gnarled tree and rude barn in the back are very realistic.

Signed on the barrel, extreme right, "G. Morland."

On canvas; height, 25 *inches; width,* 30 *inches.*

Collection: James Allaway, 1876.

Collection: Rev. F. I. Aldrich-Blake, *Welsh Bickner, Herefordshire.*

No. 22

THOMAS HUDSON

ENGLISH SCHOOL

1701–1779

Hudson was for many years the most fashionable portrait painter of his time. He was the master of Sir Joshua Reynolds, by whom his popularity was eclipsed. Good specimens of Hudson's work exist in the National Portrait Gallery and in the palaces of England.

PORTRAIT OF A LADY

The young woman who sits for her picture a trifle stiffly in an oval architectural framework wears the suspicion of a smile, as if she knew well how to laugh but would not for the world. The gray silk dress, very loose about the shoulder, with its rose-colored lining turned back below the breast where the ruffled edge of the chemise shows, is capitally managed as to its broad folds, and a fine bit of painting. Dark hair, without flower or jewel, rolls down the back and forms a background for the silhouette of the neck.

On canvas; height, 30 *inches; width,* 25 *inches.*

Catalogue No. 23

Inigo Jones

HENRY STONE

——1653

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PORTRAIT OF A LADY

This young woman wears [illegible] the dressing of the neck.

[illegible]

INIGO JONES.

HENRY STONE.

?___, 1653.

No. 23

HENRY STONE

ENGLISH SCHOOL

–1653

Henry Stone, called "Old Stone," to distinguish him from his younger brother John, was a painter and sculptor. He passed several years in Holland, France, and Italy. He devoted himself largely to copying the works of Van Dyck, and many portraits ascribed to Van Dyck were really the work of "Old Stone."

INIGO JONES, THE ARCHITECT

Firm and satisfactory portrait, simple and direct. In his black skull cap, black coat and deep cambric collar, brown curly wig and snow-white beard and mustache, the famous British architect looks every inch an artist. He has finely modeled features and a piercing look. The brown background is excellent for the brown hair and black cap. He has turned his head to one side as if regarding something attentively to the left.

Note the appropriate architectural surrounding, an oval opening in a wall.

On canvas; height, 28½ inches; width, 26½ inches.

No. 24

NICOLAAS MAES

DUTCH SCHOOL

1632–1673

Of the life of Maes, or Maas, very little is known. He first studied under Rembrandt in Amsterdam, and in his earlier pictures closely followed the style of his master. About 1665, leaving Rembrandt's studio, he removed to Antwerp, where he lived until 1678. Returning to Amsterdam he remained there until his death. The strange variance in the style of Maes's earlier and later works has puzzled art students and has raised the question as to whether possibly two artists existed of the same name. Maes must be counted among the great artists that Holland has produced.

FAMILY GROUP

Naïve grouping of a family of Dutch people. The husband and wife look directly at the observer; he lays his left hand on her shoulder and puts his right on his bosom. The small girl sits on her mother's lap; the little boy is excitedly telling her something.

Beautifully quiet and reserved drawing of faces, heads that fade softly into a yellowish-green background, expressions dignified. Though there is no exact center of interest, and the hands are somewhat summary in treatment, each figure here is a beauty by itself and extorts admiration for its sincerity and perfect poise of workmanship.

On canvas; height, 20½ *inches; width,* 17½ *inches.*

Collection: PRINCESS MATHILDE, *Paris.*

Catalogue No. 25

Nell Gwynne

SIR PETER LELY

1617–1680

No. 24

NICOLAAS MAES

DUTCH SCHOOL

1632-1693

Of the life of Maes, or Maas, very little is known. He first studied under Rembrandt in Amsterdam, and in his earlier pictures closely followed the style of his master. About 1660, leaving Rembrandt's studio, he removed to Antwerp, where he lived until 1678. Returning to Amsterdam he remained there until his death. The strange variance in the style of Maes's earlier and later works has puzzled art students and has raised the question as to whether possibly two artists worked under the same name. Maes must be reckoned among the [illegible] that Holland has produced.

FAMILY GROUP

[illegible]

[illegible]

[illegible]

NELL GWYNNE.

SIR PETER LELY.
1617 - 1680.

No. 25

SIR PETER LELY

ENGLISH SCHOOL

1617–1680

Lely, born in Germany, educated in Holland, came to England so early in his career that he is counted a member of the English School. He was patronized successively by Charles I, by Cromwell, and by Charles II, the latter of whom appointed Lely his principal painter, and made him a baronet. The number of his portraits is large, but the pleasing color and quality of his work, with the broadening public appreciation, is steadily increasing the value of his canvases.

NELL GWYNNE TAKING MUSIC LESSON

The young man with a Neapolitan cap on his head, the face in half shadow, and Nell looking at the music he holds, her face in full light, form a group of amateur musicians whose simple intentness on their task is one of the subtle charms of the picture. The singing youth and lute-playing lady, each different in tone of skin and color of hair, are delightfully serious.

The two browns in her dress, and the deeper brown of his coat are splendidly painted. Observe the beautiful folds in the drapery.

On canvas; height, 50 inches; width, 40 inches

Collection: J. Oakley Maunde, Esq., *England.*

No. 26

JOB BERKHEYDEN

DUTCH SCHOOL

390

1638–1693

Berkheyden or Berck-Heijde was born in Haarlem. From earliest youth he was devoted to landscape painting. His brother Gerrit encouraged him in his work. He always enriched his landscapes with small figures. "His careful study of nature enabled him to give an appearance of air and sunshine to his pictures, producing a very agreeable effect." He met with great success both in Germany and in Holland. He was accidentally drowned in a canal at Amsterdam. Good examples of Berkheyden are found in the museums of Amsterdam, Berlin, and Dresden.

DUTCH LANDSCAPE

A country seat in Holland with high gabled buildings seen through the trunks of stately trees. A stone bridge over a canal carries the road on which horses, and a man in a dull red coat on a dapple gray horse, are moving away from the spectator. A couple of boors are on the left foreground; to the right opens up the arable land with a village spire in the distance.

Sunlight falls unevenly on road, buildings, a flock of sheep beyond the canal to the right, bringing out the white haunch of the horse, the dog behind, the figures on the bridge. Fine sky full of cumulus clouds; delicate painting of foliage, agreeable distribution of soft light and shade. A charming landscape, painted with great repose and distinction.

On canvas; height, 19 *inches; width,* 23½ *inches.*

Catalogue No. 27

George IV

SIR WILLIAM BEECHEY

1753–1839

GEORGE IV.

SIR WILLIAM BEECHEY.

1753 - 1839.

No. 27

SIR WILLIAM BEECHEY

ENGLISH SCHOOL

1753–1839

Beechey, originally intended for the legal profession, soon entered as a student in the Royal Academy. Portraiture attracted him from the very first. He was much patronized by George III, and at the age of forty was made portrait painter to Queen Charlotte. "In his portraiture of men, he seems to have been deeply imbued with a command of character and expression; and in those of ladies, grace and beauty are ever pervading."

GEORGE IV, WHEN PRINCE OF WALES

British painters of the late eighteenth and early nineteenth centuries had a taking way of painting the powdered hair which was still in vogue. Sir William Beechey understood how to melt these grays into the darker background. Here we have also rich effects from the dark blue coat edged with gold braid and the salmon-colored waistcoat which peeps along with the lace tie from the open coat.

The darkened upper lip clean shaved, the dent in the chin, the double chin and curling lips give this prince a decidedly individual character.

On canvas; height, 30 *inches· width,* 25 *inches.*

Collection: G. A. Dorrity, *Birkenhead, England.*

No. 28

NICHOLAS LANCRET (SCHOOL OF)

FRENCH SCHOOL

EIGHTEENTH CENTURY

Lancret, the follower and later the pupil of Watteau, painted the decorative Fêtes Champêtres and Galantes, which are so attractive by reason of their grace and color, and which adapt themselves so harmoniously to the Louis XV and Louis XVI rooms so much in vogue. This example was painted in the time of Lancret and is fully worthy of his brush, yet we think it more conservative not to attribute it direct to him, but rather to ascribe it to his School.

FÊTE DE FAMILLE

An afternoon reception on the grounds of some great country place in which the architectural part, consisting of a high terrace with balustrade and urns, recalls the terraces inside the garden of the Tuilleries. It is a family fête in which children are present. Two girl children and a dog chasing a butterfly are in the foreground.

A golden light falls on the central group consisting of a man, in soft beret ruffled collar and wine-red coat and half-hose, who is presenting one lady to another. To the left is a woman in pink seated with a basket of fruit and at her feet a white dog.

Lovely tones in the clouds, foliage, and gowns of the women.

On canvas; height, 28½ *inches; width,* 39½ *inches.*

Collection: ABBÉ BARBIER, *Nancy, France.*

Catalogue No. 28

Fete de Famille

NICHOLAS LANCRET (SCHOOL OF)
EIGHTEENTH CENTURY

SCHOOL OF LANCRET.

XVIII CENTURY.

No. 29

JEAN BAPTISTE SANTERRE

FRENCH SCHOOL

1658–1717

Santerre, the pupil of Bon Boulogne, painted comparatively few works. Two of his pictures, one a lady's portrait, are in the Louvre gallery. "His portraits are carefully designed and harmonious in color." Most of his pictures have been engraved.

LADY WITH MASK

A young woman, with her hair powdered snow white, stands near the conventional column and curtain, dimly seen in the background, and turns her face to the spectator, having just removed a black mask.

Dressed in a black velvet dress with puffs on the shoulders, her gown is further embellished by slashes on the shoulder puffs and upper arm, through which the red silk lining shows. Gold braid about the neck of the low-cut waist, the edges of the slashes, etc., forms a rich contrast to the black dress.

Firm gaze from eyes, rich lips, solidly modeled features. The moment chosen is the unmasking after a dance, or just before a supper, such as one reads of in Shakespeare.

On canvas; height, 33¼ inches; width, 26 inches.

No. 30

WILLIAM HOGARTH

ENGLISH SCHOOL

1697–1764

475

Hogarth, the school-teacher's son—" the first man of genius in the native British School "—was born in London. After an apprenticeship to a silversmith, and following a long period of work as an engraver, he finally developed into a painter in oils. The brilliant character of his work is too well known to need comment. It is very unequal, but at its best his pictures possess an abiding charm.

ALEXANDER POPE

In a dull red coat, loosened at the neck so as to show the chest, sits the lame arbiter of poetic lore, who, at Twickenham-on-Thames, made Latin Horace his model. A wonderful green velvet turbanlike cap embroidered in gold covers Pope's head, which is cropped for the sake of the big perukes then in fashion.

Fine masculine broad painting by this reviver of British Art. Observe the boldness of line in the straight right angle formed by the left elbow; also the excellent craftsmanship in the melting of the olive velvet turban in the dark gray background.

Pope is shown in negligée holding a sheet of paper and turning his face to his left, as if reading aloud to a friend.

On canvas; height, 26 *inches; width,* 21 *inches.*

Collection: Miss Hogarth, *a relative of the family.*

Catalogue No. 31

A Canal in Venice

ANTONIO CANALETTO

1697–1768

ANTONIO CANALETTO.
1697–1768.

No. 31

ANTONIO CANALETTO

ITALIAN SCHOOL

1697–1768

Canaletto was the pupil of his father, a decorator and scene painter. After an apprenticeship at theatrical decoration and study in Rome, Canaletto returned to Venice and devoted himself to painting Venetian views, "which, for their great truth to nature and for their extraordinary effect, perspective and color, met with immense success, and are still most highly esteemed." The principal public galleries of Europe possess works of this master.

A CANAL IN VENICE

Marine with plenty of soft pale sunlight and feeling for perspective. On the left is the Dogana, or custom house, with the domes of Sta. Maria della Salute behind. This part of the Grand Canal has changed greatly since the picture was painted. The houses on the right hand have also been largely rebuilt and improved in architecture.

Very curious ancient view of this celebrated spot, a historic document which would be greatly valued by the Venetians.

Mellow tones with primitive architectural drawing. Good painting of gondoliers and sailors.

On canvas; height, 36 inches; width, 47¾ inches.

No. 32

JAN VICTOORS

DUTCH SCHOOL

1615–1670 (1620–1672)

Victoors was a scholar of Rembrandt, working in the master's studio from 1635 to 1640. Little is known of his life. Some of his finest historical works have been attributed to Rembrandt. His portraits are full of character and strength.

A DUTCH GENTLEMAN

A fine type of the man who made Holland famous for her commerce and colonies, her learning, wealth and high civilization. This is a portrait of a syndic or burgomaster, a gentleman yet a plain man, as his simple collar and cuffs, his unadorned gloves prove. The modeling of eye sockets, cheeks, nose and chin is masterly. The black hat melts finely into a plum-colored curtain. Observe the splendid flesh painting in the face and the individuality of the sitter expressed by the brows, one being considerably higher than the other. It is a rugged visage that holds the attention and inspires confidence in the man. The gesture of left hand to breast undoubtedly refers to the portrait of his wife by Victoors which follows. It is a naïve expression of conjugal attachment.

On canvas; height, 40½ *inches; width,* 33½ *inches.*

Collection: Rushton Hall, *Northampton, England.*

JAN VICTOORS.
1615 ~ 1670.

Catalogue No. 32

A Dutch Gentleman

JAN VICTOORS

1615–1670 (1620–1672)

Catalogue No. 33

A Dutch Lady

JAN VICTOORS

1615–1670 (1620–1672)

JAN VICTOORS.
1615 ~ 1670.

No. 33

JAN VICTOORS

DUTCH SCHOOL

1615–1670 (1620–1672)

Victoors was a scholar of Rembrandt, working in the master's studio from 1635 to 1640. Little is known of his life. Some of his finest historical works have been attributed to Rembrandt. His portraits are full of character and strength.

A DUTCH LADY

A Dutch matron between thirty and forty, soft in modeling of mouth and chin, candid eyed and but little given, it is clear, to the pomps and vanities. Yet her severe cambric doubled collar is a trifle wide, and underneath is a double row of pearls. A large curious pin fastens the collar in front. Fine lace is seen in the cuffs, and her left hand lies on an ostrich feather fan. The dark blue velvet dress sets off very well her blond curling hair and fresh complexion.

She is entirely different in character from her husband, but not less individual in her way. The two portraits are types of Dutch people of the wealthy class who may be found in Holland to-day.

On canvas; height, 40½ *inches; width,* 33½ *inches.*

Collection: RUSHTON HALL, *Northampton, England.*

No. 34

PIERRE VALENTIN

FRENCH SCHOOL

1600–1634

Comparatively little is known of the life of Valentin. When very young he found his way into Italy. The paintings of Caravaggio had a strong influence on him. The scenes most congenial to Valentin are those representing gamesters, musicians, gipsies, etc. Examples of his works are found in the principal galleries of Europe, especially in the Hermitage and in the Louvre, and they are greatly prized by art-lovers.

THE CARD-PLAYERS.

A young man, in a colored coat and dull red cloak over his arm, shows four cards to a comely young woman in pale pink dress, low neck. She leans against him and puts her right hand on his arm as if to stay him from his next play. A square ruby is in the ring on her little finger.

The light of an unseen candle throws a powerful glare on these two faces and glistens on the gold and silver coins which lie on the brown tablecloth. The large silver coin appears to be English. It has a cross and a lion.

Hard, firm painting and robust drawing in the faces. Agreeable combination of red, brown, and pink. Striking in composition and in execution.

On canvas; height, 34 *inches; width,* 28 *inches.*

Collection: DEPASSÉ, *Paris.*

Catalogue No. 34

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The Card-Players

PIERRE VALENTIN

1600–1634

THE CARD-PLAYERS.
PIERRE VALENTIN
1600 — 1634.

No. 35

PIERRE MIGNARD

FRENCH SCHOOL

1610–1695

Although intended by his father for the medical profession, Mignard showed such an early passion for art that he began as an art student at the age of twelve. After various instruction in France, principally in the studio of Vouet, he set out for Italy in 1635, where he remained twenty-two years. Recalled to France in 1657 by royal command, he was largely patronized by Royalty and by all the court beauties.

DUCHESSE DE BOURGOGNE

A princely luxury is shown by this grande dame in her dress and jewels. Not content with the rich lips and attractive contours nature gave her, she must wear an ermine-lined cloak covered with Bourbon lilies, so that no one shall forget her lineage. At her ears are pearl drops of immense size, and over her shoulder runs a chain of great cabochon rubies alternating with big round pearls. Her hair is a creation of the court coiffeur; and the painter has sought to give her a mingled air of virginal sweetness and royal condescension. In the dark background one can still distinguish the feathers which completed this gala toilette.

On canvas; height, 29 inches; width, 23½ inches.

No. 36

CAMILLUS HONE

ENGLISH SCHOOL

1745–1837

Camillus was the younger son of his more famous father, Nathaniel Hone. He would, no doubt, have achieved very great reputation if he had not given up painting for a government appointment in Dublin. Hone exhibited in the Royal Academy from 1775 to 1780, and then practised portrait painting for a few years in the West Indies.

PORTRAIT OF A BOY

A child of cavalier parents, this young scion of a distinguished family wears his slashed and frogged blue coat—a blue softened by age to a steel gray—and his deep lace collar with perfect ease. He gazes intently from the canvas with a look older than his years. His left arm is around the neck of his setter dog, out of whose eyes comes a rarely intelligent gaze.

Delightful family portrait, easy and natural in style.

Signed, upper left, C. Hone, *pinxit,* 1778.

On canvas; height, 30 *inches; width,* 25 *inches.*

Catalogue No. 37

The Lock

JOHN CONSTABLE

1776–1837

THE LOCK.

JOHN CONSTABLE.
1776 - 1837.

No. 37

JOHN CONSTABLE

ENGLISH SCHOOL

1776–1837

Constable, the son of a wealthy miller, had great difficulty in obtaining the consent of his father to pursue his natural bent for art. From the very beginning he devoted himself to landscape painting, and the multitude of his sketches preserved in the South Kensington Museum attest his industry and genius. His work was not adequately appreciated in England until 1824, when three of his examples were exhibited in the Paris Salon. The French commissioners greatly admired these canvases, and were astonished at their power. The King of France awarded Constable a gold medal. This attracted the attention of Constable's countrymen to his superior merit. There is a steadily growing number of art-lovers who regard Constable as by far the greatest landscape painter that England has produced.

THE LOCK

Scene probably on the river Stour in England.

A barge has been floated into a lock and the lower gate closed. Now the lock-keeper is engaged in letting in the water from the higher level while the bargee hauls the boat nearer the gates through which the water already begins to spout. On the left is a single oak; to the right two horses and some trees. The distance is a typical English river scene with square church tower and steeple.

Quick broad brushwork, agreeable tones, a great work of the master.

On canvas; height, 23 inches; width, 29 inches.

Collection: Mr. Sanderson, *Bullers Wood, Chiselhurst, England.*

Collection: Colonel Ellis, *London.*

No. 38

JEAN MARC NATTIER

FRENCH SCHOOL

1685–1766

Nattier's father was an excellent portrait painter, his mother a miniaturist of distinction. Soon winning reputation as a portrait painter, he was, in 1716, taken to Amsterdam to paint the picture of Peter the Great, then sojourning in Holland. In 1718 he was received into the Paris Academy on the strength of an historical painting. Thereafter, however, he devoted himself exclusively to portraiture, being largely patronized by the beauties of the Court of Louis XV. In the last few years the extraordinary decorative quality of his work has been recognized, and the prices of his pictures have been most rapidly advancing.

LA DUCHESSE DE CHATEAUROUX

During the reign of Louis XV classicism produced some strange effects among the portraits in oils and marble. It was naturally reflected in the masques, costume balls, and pageants, and the grandes dames of the court must need have themselves reproduced as goddesses. The Duchess of Chateauroux was one of several sisters who enjoyed temporary eminence because Louis Quinze showed them favor. Behold her as Diana with a sickle moon in her curly locks, a leopard skin slung across her soft white shoulder, a bow in her tender hands. All is softness. The main traits suggest Venus as well as Diana, for her mouth itself is curved like Cupid's bow.

Excellent drawing of face, chin and neck; tender brushwork; fine tones in the waist material falling from the left shoulder, and in the dark blue gown visible below the leopard's skin.

On canvas; height, 36 inches; width, 29 inches.

Collection: Count d'Epine, *Paris.*

Collection: Baron Christiani, *France.*

Catalogue No. 38

La Duchesse de Chateauroux

JEAN MARC NATTIER

1685–1766

JEAN MARC NATTIER.
1685 - 1766.

No. 39

PHILIP WOUWERMANS

DUTCH SCHOOL

1614–1668

Wouwermans's father was a mediocre painter and his first teacher. Then he studied in the studio of Jan Wijnants. At the age of nineteen he eloped with a young woman, marrying her in Hamburg. By 1640 he had returned to Haarlem, where he seems to have spent the rest of his life. Although he died at the age of forty-nine, he produced a considerable number of works. "His popular reputation depends chiefly on his horses," but he was "a natural colorist, and as a technical painter he has had few equals."

AT THE INN

Lively scene of arriving and departing guests in front of a tavern over whose door grows an old vine stock, thus proclaiming that the place is one for refreshment.

The cavalier, who is about to mount his horse and holds it by the bridle, turns to a lady who has just ridden up and bows low to her with a sweeping gesture of the hand that holds the broad feathered hat.

The center is held by a superb little figure of a cavalier in a red coat on a white horse who puts his right arm akimbo. His companion has his foot in the stirrup and turns his head to speak to some one in the tavern.

Beautiful painting of two boys wading in a pond in the foreground, two chickens and two dogs. Tender soft tones, lovely delicate colors in animals and clothes.

On canvas; height, 12¼ *inches; width,* 17 *inches.*

Collection: PRINCE SCIARRA.

No. 40

ALLAN RAMSAY

ENGLISH SCHOOL

1713–1784

Ramsay, born in Edinburgh, first studied in London, and then in Italy. On his return from Italy he first established himself in Edinburgh. In 1762 he settled in London, where he painted the portrait of George III, whose special patronage he enjoyed for many years. Being a good linguist and an accomplished writer, he was in touch with the literary men of his time and painted their portraits with very considerable ability.

HORACE WALPOLE

Readers of Walpole's diary will conclude that he was a prudent man of the world who possessed a good measure of artistic taste. This youthful portrait shows a determination not to err on the side of ornament. It is that of a young gentleman sufficiently content with himself who will not be guilty of foppery but knows that simplicity in dress means good breeding. The ship in the offing may represent his first trip to the Continent. On the table by his side is a round box, open. His dark blue coat has no gold buttons and his collar and cuffs are fastidiously plain.

Large planes in the handling of the face, sincere and well-balanced intelligence in the expression.

On canvas; height, 35¾ *inches; width,* 28¾ *inches.*

Collection: J. Davis, *London.*

Catalogue No. 41

Landscape with Castle

DAVID TENIERS

1610–1690

AMBROISE BREUGHEL

1617–1675

No. 40

ALLAN RAMSAY

[illegible]

1713–1784

Ramsay, born in Edinburgh, first studied in London, and then at Paris. On his return from Paris he had made himself in Edinburgh. In 1767 he [illegible] in London, where he painted the portrait of George III. [illegible] social patronage he enjoyed for many years. Being a good [illegible] and an accomplished writer, he was at touch with the literary men of his time and painted their portraits with [illegible] [illegible].

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

DAVID TENIERS AND A. BREUCHEL.
1610 - 1690 1617 - 1675.

No. 41

DAVID TENIERS

1610–1690

AND

AMBROISE BREUGHEL

1617–1675

Of David Teniers we speak elsewhere. Ambroise Breughel was a painter of flowers and of landscape. He was Director of the Antwerp Academy from 1653 to 1670. Occasionally he coöperated with David Teniers in the creation of paintings similar to this example, he painting the landscape and Teniers sketching in the figures.

LANDSCAPE WITH CASTLE

Decorative picture with small full-length portraits. greatly relished in Holland and England during the seventeenth and eighteenth centuries, representing a Dutch gentleman with his falcon and wife and daughter. Behind him stands a youth with a brace of greyhounds; over his shoulder a hare which the falcon and hounds together have overtaken.

The wife in red overgown stands to the left; beside her a much younger woman in a broad hat who looks at the older woman—whether mother or sister—with an intent gaze.

The landscape by Ambroise Breughel has the spacious distance and reposeful horizontal lines which add so much to the quiet of the scene. Doubtless this gentleman owns the residence which peeps from the grove in the background. It is afternoon; two ducks are winging their way over the surface of the stream and others are high in air.

Broad and confident brushwork, low notes of color, in which dark blues predominate.

On canvas; height, 34½ *inches; width,* 47½ *inches.*

Collection: John Emmers, *Holgate Terrace, York, England.*

No. 42

ROBERT TOURNIÈRES

FRENCH SCHOOL

1676–1752

Tournières, born in Normandy, pursued his art studies in Paris. In 1702 the Academy received him as a portrait painter, and in 1735 he was made professor. He was a favorite of the Regent of Orleans, who frequently visited his studio. Several of his works have been engraved.

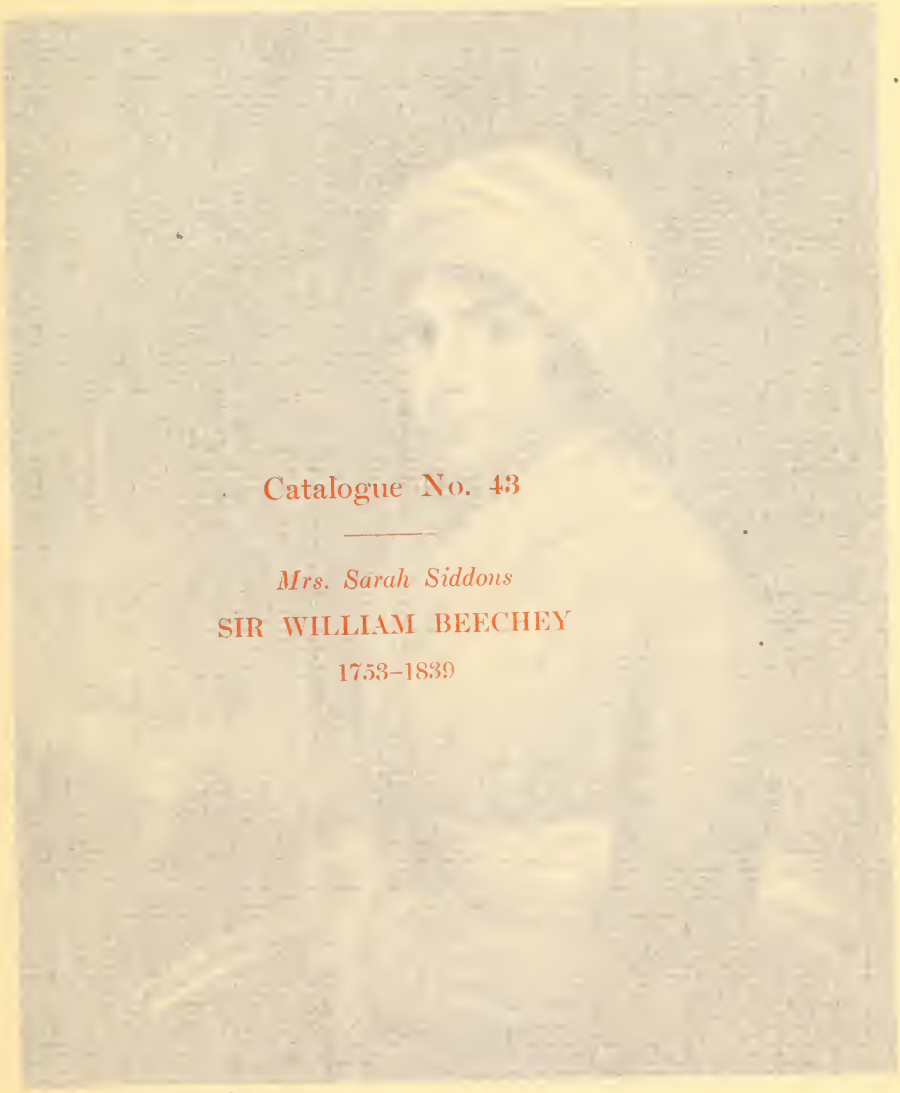
FRANÇOIS MOUCHARD, KNIGHT AND ARMORER

Portrait of a French gentleman whose expression is benevolence itself and something more; there is art and there is the tolerance of the man of the world. The yellowish-brown velvet coat is richly edged with appliqué gold braid in an agreeable pattern, and the big cuffs have large glass buttons with enameled designs.

Snow-white wig and fall of rich lace from the white stock, ruffled cuffs, a white quill and a letter folded in the old style and sealed in red, make a very simple but effective color scheme. The background is dark brown below to almost black above. Beautifully drawn face and hands.

It is a picture that grows on one with gazing—in its way a masterpiece.

On canvas; height, 39½ inches; width, 32 inches.



Catalogue No. 43

Mrs. Sarah Siddons

SIR WILLIAM BEECHEY

1753–1839

No. 40

ROBERT FOLKWINGER

French painter

1878-1956

Folkwinger born in Strasbourg, pursued his art studies in Paris. In 1907 the Academy awarded him as a promising student, and in 1913 he was made professor. He was a friend of the Regent of Orleans, who frequently visited his studio. Several of his works have been exhibited.

FRANCOIS MONTCHARD, ENGRAVER AND ARTIST

Friend of a French gentleman, whose acquaintance is knowledge and high scientific worth, there is no end to the elevation of the man of the world. The [illegible] [illegible] [illegible]

SARAH SIDDONS.
SIR WILLIAM BEECHEY.
1753 – 1839.

No. 43

SIR WILLIAM BEECHEY

ENGLISH SCHOOL

1753–1839

Beechey, originally intended for the legal profession, soon entered as a student in the Royal Academy. Portraiture attracted him from the very first. He was much patronized by George III, and at the age of forty was made portrait painter to Queen Charlotte. "In his portraiture of men, he seems to have been deeply imbued with a command of character and expression; and in those of ladies, grace and beauty are ever pervading."

MRS. SARAH SIDDONS, THE FAMOUS ACTRESS

Many times was Mrs. Siddons painted by the fashionable portraitists of her day. Her wide acquaintance with artists gave her weight as an arbitress of the arts in the London social world. To have her sit for him was a distinct advantage to the favored artist, and many a reputation, as we know through Haydon's biography, was made after Mrs. Siddons had nodded approval to a picture in her own majestic way.

This is a personal record of the woman rather than a picture of the actress. A volume of poetry in her left, with the index at the page where she has interrupted her reading, a plain turban round the hair, the simplest possible of housewifely gowns betoken a great personage away from the footlights. Broadly and easily painted is the soft scarf that passes round the neck and encircles the waist with a big bow behind. Clear, intelligent and penetrating gaze.

On canvas; height, 30 *inches; width,* 25 *inches.*

Collection: LEGER, *London.*

No. 44

DON ALONSO MIGUEL DE TOBAR

SPANISH SCHOOL

1678–1758

Tobar was the best follower of Murillo. He was court painter to Philip V. Many of his works have been attributed to Murillo. "In coloring he imitates Murillo closely and happily; he selects faces of the same expression, and draperies of the same studies; and in his more elaborate efforts he falls short of his model in little except his inimitable roundness of forms and absence of outline."

CHRIST-CHILD AND ST. JOHN

Strongly marked Spanish countenances are seen in this little group of children and angels. Although the child in a pale lilac robe has no halo, it is the figure of the Christ, and the smaller boy half kneeling is St. John the Baptist. He has a ragged brown covering and carries a cross with streamer. Behind the little St. John a lamb raises its head as if to the group of winged nude angels in the clouds. One tree appears on the right. To the left front is a basket with apples and grapes, the offering of the little friend.

The Christ-child has a somewhat feminine look in face and figure. He bends forward as if to prevent St. John from kneeling to him.

Sweet and delicate colors in a narrow gamut. Strong influence of Murillo, but softer outlines and tones.

On canvas; height, 43½ *inches; width,* 27¾ *inches.*

Collection: Señor Navas, *Madrid.*

Catalogue No. 45

"Le Glouton"

JEAN BAPTISTE JOSEPH PATER

1695–1736

"LE GLOUTON"
JEAN B PATER
1695 -1736

No. 45

JEAN BAPTISTE JOSEPH PATER

FRENCH SCHOOL

1695–1736

Pater, the son of a wood-carver, was taken to Paris, while still young, to continue his art studies. There he became the pupil of his fellow-townsman Watteau, until the irritability of the latter caused a separation. When, however, in 1721, Watteau felt that his end was near, he again sent for Pater and gave him his best instruction and parting inspiration. In 1728 he was received into the Academy. The fame of Pater is linked with that of Watteau and Lancret, and the prices of his works are rapidly advancing.

"LE GLOUTON"

The rollicking, Rabelaisian composition is a delicious scene of broad humor from the old comedy. The Glutton, having eaten all but the head of the sturgeon, has to be forcibly prevented from devouring that. A servitor is trying to remove it at the order of the physician. Fearing the results of his excesses, the apothecary and his assistants rush in, while a maid on the right mixes a medical potion. Lovely tones of brown, pale blue, and robin's egg green. Animated action, rapid yet masterly brushwork.

The painting has been engraved, with the following quaint rhymes, in the Old French, attached:

"Un Glouton, opulent, qui faisoit ses delices
De remplir à grands frais son ventre spacieux,
Et de voir entasser à differents services
Sur sa table des mets friands et préçieux,
Ordonne qu'á souper pour lui seul on appreste
Un Eturgeon auquel on n'ôte que la teste.
Il soupe; mais bientost il créve, il n'en peut plus,
L'Apoticaire en vain lui donne maint clistère,
Tous les secours de l'Art deviennent superflus.
Ah, dit-il, si mourir est un point nécessaire,
Pour m'en dédommager, sans faire de façon.
Qu'on m'apporte a l'instant le reste du poisson."

On canvas; height, 18¼ *inches; width,* 21¼ *inches*

Collection: DEPASSÉ, *Paris.*

No. 46

ANGIOLO ALLORI BRONZINO

ITALIAN SCHOOL

1502–1572

Bronzino, born near Florence in the golden time of the Renaissance, stands out as one of the great portrait painters of the sixteenth century. He painted the great nobles of his time, especially Cosimo I, Grand Duke of Tuscany, and many of his court. Fine examples of his work are contained in the museums of Florence and Dresden, and in the National Gallery of London.

AN ITALIAN PRINCESS

Powerful and sculpturesque portrait of a beautiful young Venetian woman, who wears a chain of amber links once round her neck and depending over the breast, where she fingers it with a slender tapering hand. Her brown hair is braided tight and wrapped close to her head. Two chains in the Greek fashion over the top of her head may fasten a net behind. One sees the network faintly between the chains. A very fine gold chain under the amber links disappears below the bodice, perhaps ending in a miniature or a charm. The quiet colored gray dress has thick puffs over the shoulders and sleeves to the wrist. A transparent undergarment open at the throat covers shoulders and bosom. Her only jewels are two big pear-shaped pearls at her ears. Candid and intelligent, the young girl is imposing through the calm, clear look from her gray eyes.

On panel; height, 27¼ inches; width, 22½ inches.

Collection: Prince Sciarra.

Catalogue No. 46

An Italian Princess

ANGIOLO ALLORI BRONZINO

1502–1572

AN ITALIAN PRINCESS.
ANGIOLO ALLORI BRONZINO.
1502 ~ 1572.

No. 47

CARRENO DE MIRANDA

SPANISH SCHOOL

1614–1685

Carreno soon won recognition by his talents, and was specially patronized by Philip IV, who employed him in several important fresco works, and nominated him as his court painter. "His coloring was, in tenderness and suavity, perhaps superior to that of any painter of his country except Murillo."

YOUNG PRELATE IN RED

In looking at pictures by Vibert and other moderns who paint red-clothed ecclesiastics one often misses the extraordinary tones of old masters. A portrait of a young ecclesiastic like this by the Spaniard Miranda is a feast for the eyes. Though mitre and cloak and curtain behind the head are of the same tone of red, yet in each case a difference can be observed owing to the difference in texture.

Rich lips, peculiarly shaped nose, long upper lip offer a pronounced type of man. The expression is mild and engaging.

On canvas; height, 31 *inches; width,* 24 *inches.*

No. 48

RICHARD WILSON

ENGLISH SCHOOL

1714–1782

Wilson, the son of a clergyman, first practiced portrait painting with considerable success. Going to Italy, he there painted some landscapes which were so strongly commended by brother artists that it determined him to make landscape painting his life work. He had a long struggle with poverty, and never during his lifetime achieved the success he deserved. It is only in late years that his superior merits have come into public recognition.

AN ITALIAN LANDSCAPE

A landscape from the lower Tiber perhaps, but more probably not a literal transcript of any one spot. In the foreground an animated discussion goes on between four men, one of whom examines a stone with a carved relief. To the left sits a man drawing the monument before him, perhaps part of some ancient bath. On the river's edge three men bend as they track a boat concealed by the bank. To the right is a clump of trees with long pendant moss.

Mellow pearly distance with white clouds melting. An ideal landscape which expresses the movement of British art prior to the Revolution.

On canvas; height, 26 *inches; width,* 40 *inches.*

Collection: Rev. M. Palmer, *Portland Place, London.*

Catalogue No. 49

Girl at the Well

JOHN OPIE

1761–1807

JOHN OPIE
1761 – 1807.

No. 49

JOHN OPIE

ENGLISH SCHOOL

1761–1807

Opie, the son of a carpenter who desired him to follow his trade, was so filled with the love of drawing that nothing could divert him from the life of an artist. At nineteen he came to London, where he soon won success, painting not only portraits but domestic and rustic subjects as well. In 1806 he became Professor of Painting at the Royal Academy. Good examples of his work are found in the National Gallery and in the National Portrait Gallery of London.

GIRL AT THE WELL

Large decorative figure of a country girl in dull red skirt and a short-sleeved long-necked jacket. She is carefully posed by a square well-curb, leaning her left elbow on the stone and the back of her left hand delicately against her cheek. Fine eyes and a Cupid's bow for a mouth; a half smile and an arch look give animation to this figure. Notable is the disposition of the large color masses—the rose jacket and the well-head, the simple big jar to the right, the tree trunks to the left. It is a picture which holds its own from a great distance. There is vivid, strong coloring here, and a composition almost sculptural.

On canvas; height, 56 *inches; width,* 44 *inches.*

Collection: R. S. Smith, *London.*

No. 50

ANTONIO MORO

DUTCH SCHOOL

1512–1578

Moro, called also Mor, Moor, and More, was born at Utrecht. After studying with Jan Van Scorel, he went to Italy. On his return to Holland, he first devoted himself to an imitation of the style of Holbein. Being recommended to the Emperor Charles V, he went to Spain in 1552, where he painted the portrait of Prince Philip (afterwards Philip II) and many members of the royal household. The Emperor sent him to England to paint the likeness of Queen Mary, when he also painted the famous portrait of Sir Thomas Gresham, now in the National Portrait Gallery. Moro's works are highly esteemed by all art connoisseurs, and are found in the principal European galleries.

A GENTLEMAN OF RAVENNA

A noble citizen of Ravenna, whose titles to distinction are set forth in a pompous inscription, interests not so much because the Venetian Senate appointed him, in 1541, to receive the High Pontiff of his day on a visit to Ravenna, nor because he was *persona gratissima* to the Dukes Gonzaga, but because he has an intelligent face, and was painted by the great Anthony Mor.

Next to the simple, earnest look and unpretending gesture, we may admire the admirable painting of eyes, hair, and ruffled collar. A slight stiffness in the drawing of the hand belongs to the period—after 1541 and before 1545.

Splendidly decorative is the suit of nearly full armor, worn partly under and part over a dark wine-red coat of velvet. Observe the gold hilt of his sword and the peculiar shape of the gold buttons. Antonio Moro painted other gentlemen in iron suits, such as "A Knight of Malta" in the Museum at Vienna.

On canvas; height 52 inches; width, 37 inches.

Collection: Emile Gaillard, *Paris.*

Catalogue No. 51

Fête Champêtre

BONAVENTURE DE BAR

1700–1729

FÊTE CHAMPÊTRE.

BONAVENTURE DE BAR.
1700 - 1729.

No. 51

BONAVENTURE DE BAR

FRENCH SCHOOL

1700–1729

The tremendous values which are now placed on the works of Watteau have called attention to those of his followers who were imbued with his style and beauty of color. Among these, Bonaventure De Bar is gradually rising more and more in public appreciation. His life was brief, and few details have come down to us. He was received as a member of the French Academy in 1728. The records show that two of his paintings in the style of Watteau were publicly sold as early as 1737.

FÊTE CHAMPÊTRE

Brightly dressed men and women enjoying themselves in a park, strongly suggestive of Italian landscape architecture. The composition uncommonly extended, running from the lady in black, who seems a portrait, to the seated man in a red cloak, who is the sixteenth figure in the scene.

The style of Watteau is very well imitated and a certain originality added. The composition resolves itself into three parts, one group to the left, another to the right, and a third central but a little to the rear. That on the right enjoys the dancing of two figures, of which the man with the castanets is the livelier. In the rear, young men and women with mandolins are singing and playing. The scene is such as Boccaccio imagined for his young people. A painting full of decorative charm.

On canvas; height, 42 *inches; width,* 60 *inches.*

No. 52

JUAN B. M. DEL MAZO

SPANISH SCHOOL

1610–1667

Mazo, born at Madrid, entered the studio of Velasquez, and became his son-in-law. He followed closely in his master's footsteps. "Mazo was an admirable portrait painter; his pictures resemble very closely those of Velasquez—the same rich color and fine treatment." At the death of Velasquez, Mazo was made painter in ordinary to King Philip, which post he also occupied under Charles II.

A SPANISH GRANDEE

A splendid bit of decoration is this canvas just as it is, without regard to subject or painter. The black cloak sprigged with gold, similar to the black gold sprigged body coat and short hose, is wound around the grandee's lower body below the arm and comes over the left shoulder and down in front. Across the waist and on the uplifted left arm, where that is held akimbo the lining of this cloak is seen. This lining is a lovely old rose color, darker in the shadows. Corresponding is the color of the stockings, and close, if not identical, the color of the tablecloth, where his right hand rests. Add to this the ostrich feathers of his beaver on the table and the rose-red curtain above, and it must be confessed that few of the great masters have hit a finer color scheme.

Firm and slightly insolent, the young aristocrat with his natural curling brown hair, small mustache, and tip of goatee under the lip makes an unusual and most attractive picture.

On canvas; height, 82 inches; width, 47 inches.

Collection: T. Gatti, *Paris.*

Catalogue No. 53

Elizabeth, Countess of Berkeley

SIR JOSHUA REYNOLDS

1723–1792

No. 38

JUAN B. M. DEL MAZO

SPANISH SCHOOL

1610–1667

Mazo, born in Madrid, entered the studio of Velasquez, and became his son-in-law. He followed closely in the master's footsteps. "Mazo was an admirable portrait painter, his portraits resemble very closely those of Velasquez—the same [illegible] and fine [illegible]." At the death of Velasquez, Mazo was made painter in ordinary to King Philip, which post he also occupied under Charles II.

A SPANISH GENTLEMAN

[illegible]

Special Notes

RELATING TO SOME OF THE PAINTINGS OF

THE EHRICH GALLERIES

to be sold in the Grand Ballroom of the Waldorf-Astoria on the evening of March 21, 1906

WE again call attention to the fact that every painting offered at our sale is sold *under absolute guarantee of genuineness.* If at any time within a year the buyer finds that the genuineness or attribution of any example is disputed by any expert of standing, the purchase price, plus interest at the rate of five per cent., will be refunded. We take unusual care in the selection of our paintings; we solicit, in case of any doubt, the judgment of the greatest world experts, and, in consequence, we are ready to guarantee what we sell.

PEDIGREES

Readers of our catalogue will notice that in a number of instances no notes are given as to the pedigree or provenance of the painting. We would explain that very frequently, both in England and on the Continent, paintings are offered at public sale the owners of which refuse to divulge their identity. In the catalogues of Christies' and of other auction-houses, we find the heading again and again: "Property of a private gentleman." The auctioneer is pledged to secrecy; and consequently the buyer, whether ourselves or the person from whom we have bought, is unable to give the name of the owner. To connoisseurs and real art-lovers the pedigree is a matter of very little importance. The all-important thing is the beauty and quality of the painting itself.

No. 1.—H. BELLEVOIS

Examples of Bellevois are rare. A fine example, the exact size of this picture, representing Turkish and Dutch ships, is in the Prado Gallery at Madrid.

No. 2.—WILLIAM HOGARTH

Hogarth's name is associated in our mind so closely with his paintings of domestic history, such as "A Rake's Progress," etc., that we forget that he executed a large number of portraits. In fact, in 1757, when he was nearly sixty years of age, he announced his determination to devote himself exclusively to portrait painting. This resolution he maintained for several years. Bryan mentions twenty-three of his portraits which are in English public galleries. In 1884 his portrait of Miss Fenton sold for $4,400.

No. 8.—G. B. WILLCOCK

The following, which appeared in the London *Times* in the early part of 1905, should be of interest in relation to our example:

"A FORGOTTEN LANDSCAPE-PAINTER

"In the present craze for what is called 'Early English' Painters, many collectors will be truly grateful to Mr. Algernon Graves, who has brought back into notice a forgotten artist whom Sir Frederick Burton has promptly deemed worthy of a place in the National Gallery. This is the late G. B. Willcock, from whose widow Mr. Graves lately purchased a dozen small landscapes, now to be seen in his gallery in Pall Mall. Willcock was born about 1820, and died in 1852 of a cold caught in painting on Hampstead Heath. He exhibited twelve pictures in the Royal Academy between 1840 and 1851, but what has become of those pictures is not known. His work is so like that of Constable that it is very possible that unscrupulous persons have often removed his signature and sold his pictures as those of the greater master. Still, it is full of individual characteristics; is fresh, breezy, and freely treated, and the color scheme is quite Willcock's own. The picture bought for the National Gallery is an upright landscape of cabinet size representing Chilston Lane near Torquay, and was painted in 1831."

No. 13.—PIETER C. VAN SLINGELANDT

As early as 1771 an example, about the size of our picture, sold in Holland for nearly 5,000 francs. In 1871 an example, measuring only 12 x 14 inches, sold in Paris for 6,300 francs.

No. 15.—JAN WIJNANTS

Wijnants has always been a favorite with those who admire the art of Jacob Ruysdael. Wijnants was probably twenty to twenty-five years older than Ruysdael, both men were born at Haarlem, and there can be little doubt but that the former had a great influence on the development of the latter. The paintings of Wijnants have always been held in high esteem. Even in 1777 a Wijnants was sold in Paris for the equivalent of 10,000 francs.

No. 20.—SIR HENRY RAEBURN

Up to 1884 the highest price received for a Raeburn was that of nearly $5,000 paid in 1877 for the portrait of Lady Raeburn. When the buyer resold it the following year, the picture brought only $3,200. It is within the last twenty years that Raeburn has come to be more adequately appreciated. Last year a lady's portrait from his hand brought $45,000 at Christies'.

No. 21.—GEORGE MORLAND

Before 1800 the average value of a "Morland" was less than a hundred dollars. From 1800 to 1871 no painting of his, with but a single exception, brought as much as $1,200. In these later years his works are sought eagerly by amateurs, and at Christies' last summer his picture of "The Dancing Dogs" brought $20,000.

No. 23.—HENRY STONE

Many a portrait which parades itself in galleries to-day as a "Van Dyck" is in reality the product of so-called "Old Stone." There is little doubt but that Van Dyck made use of him as assistant, and probably very often gave a finishing touch to the assistant's work.

No. 24.—NICOLAAS MAES

Those who have studied Dutch art in Holland will remember the extremely beautiful genre pictures by Maes—small interiors with women sewing, spinning flax, etc., etc. His portrait work is equally effective, at times approaching Rembrandt, and again outrivalling Metsu and Netscher. The example of this collection was sold in the public sale of Princess Mathilde (Paris), the daughter of Jerome Bonaparte.

No. 25.—SIR PETER LELY

This portrait of a historic character by a famous painter ought to attract art-amateurs. The works of Lely have not yet made the advance proportionate to other English artists, but there is a steady upward movement in their values. In the steady absorption of good examples by the British masters, it needs little foresight to foretell that the portraits by Sir Peter Lely will in a few years bring many times their present prices.

No. 37.—JOHN CONSTABLE

Constable stands in the front rank of the world's landscape-painters. As has been said of him: "His true instructor was Nature." In 1866 one of his canvasses sold in London for $6,800, and ever since that time the range of his prices has been very high.

No. 38.—JEAN MARC NATTIER

Both examples of Nattier of this collection have been indorsed by two leading French experts (one of them an expert of the Hotel Drouot, Paris) as unquestionably genuine examples by the master. These expert opinions are at the disposal of parties interested.

No. 46.—ANGIOLO ALLORI BRONZINO

This painting is accompanied by the following expert opinion given by Mr. Bernhard Berenson, who is by many considered the greatest living expert of Italian art:

"I hereby certify that the painting of which this is a photograph, now

in the possession of Mr. Louis R. Ehrich of New York, is in my judgment a genuine example by Angelo Bronzino, and that it is in good condition.

"(Signed) BERNHARD BERENSON."

No. 41.—DAVID TENIERS AND AMBROISE BREUGHEL

It may be a matter of interest to know that David Teniers and Ambroise Breughel were brothers-in-law—as Teniers married the daughter of Jan Breughel, who was also an artist.

No. 53.—SIR JOSHUA REYNOLDS

Mr. Algernon Graves, who has written the great biography of Reynolds, is considered the best English expert of his work. We have the following letter from his hand in relation to our painting, the Countess of Berkeley:

"I have very carefully examined your beautiful portrait of Elizabeth, Countess of Berkeley, and it is in my opinion a perfectly genuine work by Sir Joshua Reynolds painted about 1759. It is probably the one that belonged to the Marchioness of Thomond, and which was sold at her sale in 1821. It is a second picture of the same portrait belonging to the Marquess of Lansdowne, and quite different in composition to the picture of her engraved by McArdell in 1757.

"I remain,

"Yours faithfully,

"(Signed) ALGERNON GRAVES."

No. 61.—JOHN HOPPNER

This painting was purchased from Major Moore, a retired English officer. Miss Moore was his grand-aunt. Major Moore is the last survivor of the family. Of this painting the *Evening Post* wrote as follows:

"Hoppner's portrait of Miss Moore deserves extended notice. This lady-in-waiting is of an ample, almost masculine type simply clothed in white, with blue ribbons and a yellow elbow glove. The whites are beautiful in quality, the drawing authoritative, the whole expression one of good health and good humor. Miss Moore is a true Jane Austen heroine of the intellectual type. We have rarely seen a finer example by a painter whose mannerisms are usually more prominent than his merits."

No. 63.—SIR HENRY RAEBURN

From the New York Times:

"A Raeburn is here showing Donald Stuart, a famous geologist seated in the mouth of Fingal's Cave, Staffa, the basaltic columns of that celebrated spot being unmistakable. In his hand is a long staff with a 'spud' of iron at one end, and at his feet are samples of rocks collected during his visit to that natural wonder which Mr. Cope Whitehouse believes the work of prehistoric man. This is a naïve and pleasing likeness of a scientist of some note in his day by a painter whose merit has found general acknowledgment during recent years."

No. 64.—JEAN MARC NATTIER

From the New York Times:

"Paintings, as well as furniture, porcelains, and tapestries, made in France during the reign of Louis XV, have been long the rage in Europe, after suffering something like an eclipse for a century and a half. Pictures by Watteau, Boucher, Largillière, and Nattier fetch enormous prices to-day, compared to what they brought twenty years ago. In the pictorial tinted supplement is a reproduction of a Nattier at the Ehrich Galleries which opens a chapter in the life of Louis XV.

"It is called 'Le Point du Jour et le Silence,' or 'Dawn and Silence,' and has the distinction of having brought the painter Nattier to the attention of the King and the court—to have made his fortune, in fact. For it represents in the two goddesses reclining on dark-brown rolling clouds, two favorites of Louis XV, sisters, who belonged to a family of five women, variously gifted with brains or with beauty, four of whom ruled in succession the moody and pleasure-loving monarch.

"In 1740 the Duchess de Mazarin brought to Nattier's studio two of her nieces, daughters of the Marquis de Nesle, whom she had to protect, owing to the impossible career of their father, a debauched and half crazy noble of old family, who had ruined himself and them by unheard-of extravagance. One was already married. She was the Marquise de la Tournelle, and became later, by the King's grace, the Duchesse de Châteauroux. She it is who reclines elegantly to the left, dropping water from a classic beaker and holding over the head of the other goddess a wreath of daisies. The other was Madame de Flavacourt, a younger sister. She represents 'Silence,' and has stolen from Cupid, asleep to the right and rear,

his bow and arrows, while she raises the other hand in a gesture that warns against waking him. Strange to say, two other sisters had been the King's favorites, namely, Madame de Mailly and Madame de Ventimille; only the year before the latter had died in giving birth to a son.

"The brothers De Goncourt state in their historical work on the lady pictured as 'Dawn,' that the dead sister, Mme. de Ventimille, was the first person at the court to encourage Louis to assert himself as a man against the tutelage in which he lived under the old cardinal.

"'The Unpublished Memoirs on Lives and Members of the Royal Academy' speaks of this allegory, alluding to it as the masterpiece of Nattier. The picture excited so great a stir at the court, ever ready to prophesy concerning the filling of the vacant post of favorite, and naturally inclined to believe in the power of younger and prettier members of the same family to fascinate the King, that the curiosity of the Queen was excited. Having seen the work, she was so much struck by the close resemblance to the two beauties that she gave Nattier a commission to paint the Princess Henriette. So that we have here a painting which may have been the turning-point in the careers of these two sisters, assuring them of the King's attention, while it is certain that it was the turning-point of Nattier's own career.

"Nattier's drawing is superb, and the coloring is charming. The undergarment of 'Dawn' (Duchesse de Chateauroux) is embroidered with sprigs of flowers. Dull red and fine dark blue in broad masses are supplied by the outer draperies. But if these colors cannot be told in the reproduction, the peculiar and original management of line can be seen all the better, the parallel lines of the arms and shoulders of the goddesses moving from the left upward to the right, the parallel lines of the bodies and heads moving from upper left to lower right. This bold repetition of line is accompanied by a general similarity of faces, alike enough for sisters, yet different enough to spell differences in character. The elder acts as protector to the younger, as if she were crowning her at her introduction to the court."

No. 66.—JOHN CONSTABLE

From the New York Evening Post:

"There is nothing better in the portrait show than Constable's portrait of his friend, Daniel Mendoza, the pugilist. The fine head is smoothly yet solidly modelled in the paint, everything in the drawing is unaffectedly simple; but the picture, besides conveying a keen impression of physical vitality

and of that peculiar alertness which all great bruisers must possess, has an indefinable sense of style. It makes one regret Constable's rare devotion to this form of painting."

No. 67.—PALMA GIOVINE

As to this painting there was some hesitation whether to ascribe it to Palma Vecchio or Palma Giovine. Upon submission to Mr. Bernhard Berenson, he pronounced it the work of Palma Giovine, probably after a design of Palma Vecchio. This opinion has been concurred in by other experts.

"Violante Palma" was frequently used as a model by Titian (note the so-called "Sacred and Profane Love" of the Borghese collection), and the ancient tradition, now relinquished, held that she was Titian's mistress. The painting is a rare example, in fine state, of late sixteenth-century Venetian art.

COUNTESS OF BERKELEY.
SIR JOSHUA REYNOLDS.
1723 ~ 1792.

No. 53

SIR JOSHUA REYNOLDS

ENGLISH SCHOOL

1723–1792

Reynolds is acknowledged as the greatest of all English portrait painters. His life was one uninterrupted artistic triumph. Whether as the President of the Royal Academy, or as the writer of the famous "Discourses on Art," or as the intimate friend of Dr. Johnson, of Oliver Goldsmith, and of all the great Englishmen of his time, he stands out as a leader of men and as a shining ornament to the art profession.

ELIZABETH, COUNTESS OF BERKELEY

Rich, splendid coloring in the portrait of a character. A strong, capable woman is this lady with fine dark eyes and ripe lips, tiny pink ears and taper fingers, who turns almost profile and looks off to her right. The brown hair, with one small dark red rose set in front, contrasts strangely but attractively with the almost black eyebrows. Under the soft wine-red scarf knotted about the neck is a simple velvet ribbon, and the white satin cloak thrown over her shoulders is trimmed with fur. Hands and laced sleeves are painted with little attention to detail, as was Sir Joshua's custom. A beautiful example of the work of this great artist.

On canvas; height, 30 inches; width, 25 inches.

No. 54

JAN WIJNANTS

DUTCH SCHOOL

1615–1679

1750

Wijnants, born at Haarlem, was one of the principal founders of the great Dutch School of Landscape Art. He is said to have been the teacher of Philip Wouwermans and of Adriaan Van de Velde, but little is really known of his life. He died in Amsterdam. In the rendering of sky and landscape he was a master of the first rank, but he had little facility in the painting of figures and animals. These were generally added to his pictures by other eminent artists. He is well represented in most of the leading European galleries.

CHÂTEAU DE CLÈVES

What first attracts in this picture is the soft cloud masses, then the delicate feeling for movement in the distant hills; after that we begin to appreciate the noble proportions of a castle which at one time, doubtless, had its moat and drawbridge and still retains the round tower of feudal times.

It is a very peaceful scene now. The peasant woman and huntsman with dogs and guns in the foreground, the reapers forming stacks in the middle distance, the man on a white horse approaching by the road, and the little figures before the castle, help to carry the perspective. A soft, pale golden sunlight falls from left to right across the scene; well-studied trees in groups to right and left frame the view.

Signed, lower right, J. Wijnants, 1675.

On canvas; height, 33 *inches; width,* 40 *inches.*

Catalogue No. 54

Château de Clèves

JAN WIJNANTS

1615–1679

No. [illegible]

JAN WIJNANTS

DUTCH SCHOOL

[illegible]

Wijnants, [illegible] at Haarlem, was one of the [illegible] founders of the [illegible] Dutch School of Landscape [illegible]. He is said to have been the teacher of Philip Wouwermans and of Adriaen [illegible] Vilde, but little is really known of his [illegible] in Amsterdam. In the rendering of sky and [illegible] a master of the first rank, but he had little [illegible] painting of figures and animals. These were [illegible] to his pictures by other eminent artists. He [illegible] a part of the leading European galleries.

[illegible] DE CLEVES.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

CHATEAU DE CLÈVES

JAN WIJNANTS

1600 - 1670

No. 55

SIR PETER LELY

ENGLISH SCHOOL

1617–1680

Lely, born in Germany, educated in Holland, came to England so early in his career that he is counted a member of the English School. He was patronized successively by Charles I, Cromwell, and by Charles II, the latter of whom appointed Lely his principal painter, and made him a baronet. The number of his portraits is large, but the pleasing color and quality of his work, with the broadening public appreciation, is steadily increasing the value of his canvases.

DUKE OF MONMOUTH

Powdered hair and sweet young face make a piquant contrast in this brilliant bit of color, decorative in an extraordinary degree. The young son of the king has brown eyes. He wears a superb long skirted coat of gold brocade lined with blue silk; and at wrists and neck there is costly lace. Beautifully modeled are his little pink hands; with the left he makes gesture of amity to his greyhound, only the head of which appears as he looks up at his master. A red cloak is draped in an elegant fashion from the shoulders, and, after falling behind, is brought up in front and held by the right hand, the elbow of which rests with equal elegance on the base of a column. Background a brownish shadow tint which harmonizes with the soft colors. Bold yet lovely color scheme carried out in a masterly fashion.

On canvas; height, 32½ inches; width 25½ inches

No. 56

WILLIAM HOGARTH

ENGLISH SCHOOL

1697–1764

Hogarth, the school-teacher's son—"the first man of genius in the native British School"—was born in London. After an apprenticeship to a silversmith, and following a long period of work as an engraver, he finally developed into a painter in oils. The brilliant character of his work is too well known to need comment. It is very unequal, but at its best his pictures possess an abiding charm.

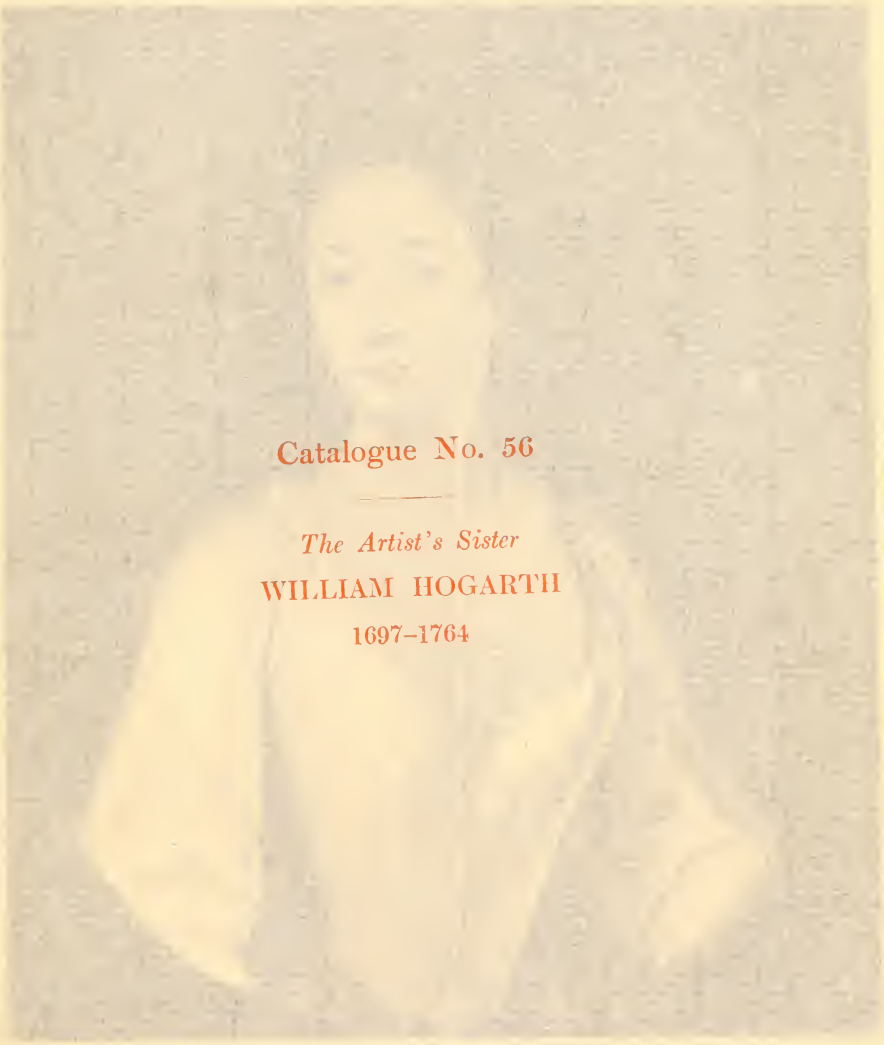
THE ARTIST'S SISTER

In Hogarth's pictures we have a reflection of the Puritanical frame of mind which had a chance for expression under the Commonwealth and was to a large extent supplemented at the Restoration. He represents the British middle class in its stubborn attitude toward the luxury of the upper class which reappeared with Charles II.

Severity and sweet candor, which suit well the famous British moralist in paint, mark this portrait of the young lady. There is a fascination in the very exaggeration of simplicity in the portrait. Two pearls in a brooch are the only concession she has made to the feminine love of dress. Beautiful painting of the whites.

On canvas; height, 30 inches; width, 25 inches.

Collection: Mr. Lamb, *Beaumont Hall, near Lancaster, England.*



Catalogue No. 56

The Artist's Sister

WILLIAM HOGARTH

1697–1764

No. 86

WILLIAM HOGARTH

ENGLISH SCHOOL

1697–1764

Hogarth, the schoolteacher's son—"the first man of genius in the English Painting School"—was born in London. After an apprenticeship to a silversmith, and following a long period of work as an engraver, he finally developed into a painter in oils. The brilliant character of his work is [illegible]. It is very unequal, but at its best his pictures possess an abiding charm.

THE ARTIST'S SISTER

In Hogarth's pictures we [illegible] of mind which had [illegible] and [illegible] at the Restoration. [illegible] the British middle class [illegible] of the upper class [illegible].

[illegible]

[illegible]

WILLIAM HOGARTH.
1697 - 1764.

No. 57

GEORGE MORLAND

ENGLISH SCHOOL

1763–1804

Morland's father and mother were both artists, and his own art instruction was so successful that he began exhibiting at the Royal Academy when he was fifteen years of age. He produced a great number of works, which, by reason of the growing demand, are becoming increasingly valuable. He produced a few portraits, some very successful pictures of children at play, but his fame rests principally on his examples in which animals—pigs, horses, cows, and sheep—are introduced.

LOOKING AT THE PIGS

The weatherbeaten oak beloved by this artist, the bent rustic, and above all the pigs, are so often found in his pictures that they have become traditional with Morland. Observe the good distribution of animal and human figures. Note also the extraordinary handmade barrow which also seems to do duty as a trough.

The sky of robin's egg blue, the crisp-edged white clouds, and the rich tones in the pink and black swine are further signs of Morland. He was the first Englishman who dared celebrate the pig.

Signed, middle right, "G. Morland."

On canvas; height, 25 *inches; width,* 30 *inches.*

Collection: Mr. English, *Cranbrook, Kent, England.*

No. 58

SIR GODFREY KNELLER

ENGLISH SCHOOL

1648–1723

Kneller, after studying with Rembrandt and Ferdinand Bol, went to Italy. On his return he first settled in Hamburg, thence going to England in 1674. He soon won the favor of the court, painted nearly all the royal and noted personages of his time, was knighted in 1692, and created a baronet in 1715. On his death a monument, for which Pope wrote the epitaph, was erected to him in Westminster Abbey. It is in his "Poem to Kneller" that Dryden introduces the memorable lines:

> "Such are thy pictures, Kneller, such thy skill,
> That nature seems obedient to thy will;
>
> . . . . . .
>
> More cannot be by mortal art exprest;
> But venerable age shall add the rest:
> For Time shall with his ready pencil stand,
> Retouch your figures with his ripening hand,
> Mellow your colors, and imbrown the tint;
> Add every grace, which time alone can grant;
> To future ages shall your fame convey,
> And give more beauties than he takes away."

PORTRAIT OF KING WILLIAM III

The diary of John Evelyn has much to say of the coldness of the Prince of Orange. People were used to the debonnaire in Charles II, and complained of the formality and aloofness of the conqueror of James II.

This character is not belied by the likeness Sir Godfrey Kneller has left of him, Slightly disdainful and somewhat pensive, the founder of the new branch of British kings does not look like a man who would stoop to curry favor with any one. It is the face of a virile and forceful personality.

On canvas; height, 31¾ *inches; width,* 25 *inches.*

Collection: Sir Robert Peel.
Collection: M. H. Colnaghi, *London.*

Catalogue No. 59

Portrait of a Lady

SIR THOMAS LAWRENCE

1769–1830

No. 58

SIR GODFREY KNELLER

GERMAN SCHOOL

1646–1723

Kneller, after studying with Rembrandt and Ferdinand Bol, went to Italy. On his return he first settled in Hamburg, before going to England in 1674. He soon won the favor of the court, painted nearly all the royal and noted personages of his time, was knighted in 1692, and created a baronet in 1715. On his death a monument, for which Pope wrote the epitaph, was erected to him in Westminster Abbey. It is in the "Poem to Kneller" that Dryden introduced the [illegible] lines:

[illegible]

PORTRAIT OF KING WILLIAM III

[illegible] Kneller has much to say of the coldness of the [illegible]. People were used to the [illegible] of Charles II. [illegible]

This character is not belied by the likeness Sir Godfrey Kneller has left of him. Slightly disdainful and somewhat pensive, the founder of the new dynasty of British kings does not look like a man who would [illegible] with any one. It is the face of a stern and forceful personality.

Canvas: [illegible]

[illegible]

[illegible]

SIR THOMAS LAWRENCE.
1769-1830.

No. 59

SIR THOMAS LAWRENCE

ENGLISH SCHOOL

1769–1830

Lawrence was born for success. At twenty-one the king patronized him and insisted upon his being made an extra Associate of the Royal Academy. Sir Joshua Reynolds, realizing perhaps that his mantle was to fall on young Lawrence's shoulders, helped him by teaching and with advice. When Reynolds died, in 1792, Lawrence was made painter in ordinary to his Majesty. His success as a portrait painter steadily increased with his life. Medals and public honors were showered on him. In 1815 he was knighted. In 1819 he was elected President of the Royal Academy. On his death he was buried with great pomp in St. Paul's, where he rests by the side of his great predecessor, Sir Joshua.

PORTRAIT OF A LADY

We have here a picture that was painted by the famous President of the Royal Academy with affection; not for exhibition. It has none of the "smart" look he gave his titled sitters. Very rare is it that Sir Thomas Lawrence showed sentiment, and its presence adds great value to the canvas.

Sweet and yet slightly melancholy is the look of the charming lady with long brown curls hanging round her neck and on her bare shoulders. She wears a transparent gold band through her hair, and round her neck a single string of pearls. A dark red velvet dress completes the simple portrait, which has a singularly grave and appealing expression difficult to account for, but very attractive. It forces one constantly to ask: "Who was she? What was her fate?"

On canvas; height, 24½ inches; width, 20½ inches

No. 60

MARIETTA ROBUSTI TINTORETTO

ITALIAN SCHOOL

1560–1590

Marietta was the favorite daughter of her famous father Tintoretto. She devoted herself to portrait painting, and her work greatly resembles that of her father. She not only painted many of the great nobles of Italy, but her fame was so great that she was invited to the court of Emperor Maximilian and to that of Philip II of Spain. Her early death prevented her reaping the full fruits of her evident genius.

THE DUKE OF PARMA

So many artists of note have been stimulated by the vigorous personality of Tintoretto that it is highly interesting to connoisseurs to observe the work of a daughter who carried on the Tintoretto tradition with special care for the permanent quality of the painting. This canvass speaks well for her talent.

A big decorative canvas is this state portrait of a young man in a senatorial gown of plum-colored cloth, lined and edged with ermine. He has a mass of dark black hair, black mustache and goatee, large fine features and a penetrative look. The right hand slightly opened in argument indicates an orator. A portfolio on the chair behind him has metal decorations which include a coat of arms with a heraldic eagle on the shield. A shoulder piece gorgeously embroidered in high gold relief adds to the stately appearance of the man.

Signed, middle left, FRANCISCUS QUIRINUS.
M. T., pinx.

On canvas; height, 48 *inches; width,* 39 *inches.*

Collection: LORD ANGLESEY, *England.*

Catalogue No. 61

Miss Elizabeth Moore

JOHN HOPPNER

1758–1810

No. [illegible]

MARIETTA ROBUSTI TINTORETTO

ITALIAN SCHOOL

[illegible]

Marietta was the favorite daughter of her [illegible] father Tintoretto. She devoted herself to portrait painting, and her work greatly resembled that of her father. She not only painted many of the great nobles of Italy, but her fame was so great that she was invited to the court of Emperor Maximilian and to that of Philip II of Spain. Her early death prevented her reaping the full fruits of her evident genius.

THE DUKE OF PARMA

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

MISS E. MOORE.

JOHN HOPPNER
1758-1810.

No. 61

JOHN HOPPNER

ENGLISH SCHOOL

1758–1810

Hoppner, born in England of German parents, devoted himself to art from his youth. At the age of seventeen he became a student at the Royal Academy, at twenty-one he gained the silver medal, and at twenty-five the gold medal. He soon won great recognition at Court, painting portraits of the Royal princesses. In 1789 he was appointed portrait painter to the Prince of Wales—also enjoying the patronage of the Dukes of York and Clarence. Hoppner and Lawrence were the great art-rivals of their time. Chronic ill-health pursued Hoppner, and he died at the early age of fifty-one.

MISS ELIZABETH MOORE

Lady-in-waiting to the Duchess of York.

The lady sits in a pensive mood, with eyes turned to her right, and arms restfully cast on a table with red cover to her left, and the arm of her chair to the right. Long loose gloves of a light tan color, one drawn on to the elbow, the other held loosely in the gloved hand. Simplest "baby waist" white gown of a soft material, a blue ribbon for girdle below the breast and a chain of coral beads. Dark hair, powerful build, evidently an Irish type.

Very decorative picture cast in broad masses.

On canvas, height, 45½ *inches; width,* 39½ *inches.*

Collection: MAJOR F. MOORE, *grand-nephew of Miss Moore.*

No. 62

JAN VAN GOYEN

DUTCH SCHOOL

1596–1666

Van Goyen is a favorite with all lovers of Dutch art. As the pupil of Esaias Van der Velde—the father-in-law of Jan Steen—the teacher of Solomon Ruysdael and of Nicholas Berghem, he came into close relations with the great painters of his time. He was born at Leyden, where he spent a large part of his life; but he went to The Hague before he was forty, where he became a member of the Painters' Guild and where he remained until his death.

TWILIGHT ON A DUTCH RIVER

A study in grays by a master only recently understood. Twilight has almost come, and the sky is still light in the west, as a party of travellers with three horses and some country people start in a scow for a hamlet clustering round a church with big detached square belfry. Another ferryboat has just landed at the dock to the right. One sees the lantern on the slanting pole which greets the ferryman after nightfall. Incredibly slow must the ferry have been with nothing to propel it but the single oar of the sculler in the stern. But haste does not dwell in this leisurely community. The very windmill is asleep and the sails of the yacht to the left are slack. Peaceful are the kine silhouetted against the pale river, peaceful the white bulging clouds. Only a few birds on the wing over the old church.

Signed, on last boat to the right, with monogram V. G.

On canvas; height, 35½ inches; width, 47½ inches.

Catalogue No. 63

Professor Donald Stewart

SIR HENRY RAEBURN

1756–1823

No. [illegible]

JAN VAN GOYEN

[illegible]

[illegible]

Van Goyen is a [illegible] well, all lovers of [illegible] and [illegible] the [illegible] of [illegible] Van der Velde—the father-in-law of Jan [illegible]—the teacher of Solomon Ruysdael and of Nicholas Berghem, he came into close relations with the great painters of his time. He was born at Leyden, where he spent a large part of his life, but he went to The Hague before he was forty, where he became a member of the Painters' Guild and where he continued until his death.

[illegible]

[illegible]

[illegible]

SIR HENRY RAEBURN.

1756 - 1823.

No. 63

SIR HENRY RAEBURN

ENGLISH SCHOOL

1756–1823

The life of Sir Henry Raeburn was unbrokenly devoted to portrait painting. Excepting a short time passed in London and two years of study in Italy, his days were spent in Edinburgh, where he was soon recognized as the head of the Scottish School. In 1815 he was elected member of the Royal Academy, and he was knighted by George IV in 1822. "His reading of character is peculiarly shrewd and convincing; each of his pictures has a directness, a power, and sometimes a subtility of handling, which place his work among the finest achievements of portrait painting."

PROFESSOR DONALD STEWART

A most interesting canvas. After one has realized that this likeness of a geologist is placed at the entrance of the celebrated Fingal's Cave on the island of Staffa, after one has noted the minerals to one side and the long staff with iron spud and point, one has to acknowledge that the simply modeled face of Donald Stewart dominates the canvas. White haired and resting from his labors, he is meditating deeply on the forces which must have worked in order that a whole section of basaltic rocks should have crystalized into such orderly ranks. Hands as well as face are carefully but broadly painted. It is a fine and serious composition.

On canvas; height, 46 *inches; width,* 37 *inches.*

Collection: M. H. Colnaghi, *London.*

No. 64

JEAN MARC NATTIER

FRENCH SCHOOL

1685–1766

Nattier's father was an excellent portrait painter, his mother a distinguished miniaturist. Soon winning reputation as a portrait painter, he was in 1716 taken to Amsterdam to paint the picture of Peter the Great, then sojourning in Holland. In 1718 he was received into the Paris Academy on the strength of an historical painting. Thereafter, however, he devoted himself exclusively to portraiture, being largely patronized by the beauties of the Court of Louis XV. In the last few years the extraordinary decorative quality of his work has been recognized, and the prices of his pictures have been advancing by leaps and bounds.

THE DUCHESSE DE CHATEAUROUX AND THE COMTESSE DE FLAVACOURT

The Duchesse de Chateauroux, a favorite of Louis XV, had sisters as beautiful as herself, and it is one of her sisters whom Nattier has painted along with the Duchesse in this charming allegory.

The Duchesse, representing Dawn, reclines gracefully on dark brownish masses of clouds. From a classical pitcher in her right she trickles dew or morning showers. Above her brow shines Venus the morning star.

The Comtesse de Flavacourt is meant for Diana, or one of the deities fabled to have put Cupid to rout. She has stolen his bow and arrow and holds them out with her right hand, while her left is held up in admonition to be silent, lest Cupid should wake.

Exquisite modeling and lovely color scheme. Observe the bold repetition of line in the composition, alike but always different. One of Nattier's most beautiful pictures.

On canvas; height, 29 inches; width, 35½ inches.

Collection: DE CAHUZAC, *Château de Cahuzac, near Toulouse, France.*

Catalogue No. 64

The Duchesse de Chateauroux and the Comtesse de Flavacourt

JEAN MARC NATTIER

1685–1766

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Nattier's father was an excellent portrait painter, his mother a distinguished miniaturist. Soon winning reputation as a portrait painter, he was in 1717 taken to Amsterdam to paint the picture of Peter the Great, then sojourning in Holland. In 1718 he was received into the Paris Academy on the strength of an historical painting. Thereafter, however, he devoted himself exclusively to portraiture, being largely patronized by the beauties of the Court of Louis XV. In the last few years the extraordinary decorative quality of his work has been recognized, and the prices of his pictures have advanced by leaps and bounds.

[illegible]

[illegible]

[illegible] She has stolen his bow and arrows and holds them out with her right hand, while her left is held up in admonition to be silent, lest Cupid should wake.

Exquisite modelling and lovely color scheme. Observe the bold repetition of [illegible] in the composition, alike but always different. One of Nattier's most beautiful pictures.

On canvas, length [illegible] inches; width [illegible] inches.

Collection [illegible], France.

JEAN MARC NATTIER

1685–1766

No. 65

DAVID TENIERS

FLEMISH SCHOOL

1610–1690

1310

Teniers was born in Antwerp. He was pupil of his father, the intimate friend of Rubens, and the husband of the daughter of Jan Breughel. His life was spent in Flanders, principally in Antwerp and Brussels, where his pictures, especially scenes from peasant life, won great admiration. His works are found in all the principal galleries and collections of Europe, and the masterly quality of his handling and color harmonies have been recognized for over two centuries.

THE PRODIGAL SON

The prodigal son is seated on the left in an attitude of melancholy, with his water gourd at his elbow, his dog curled up in front, pigs, sheep and cows occupying the rest of the foreground. Cleverly are his loneliness and menial condition suggested by the contrasted scene in the rear. While he has to watch the flocks the masters—a lot of peasants—are carousing under an arbor before an inn. The hostess is bringing them food and drink. Off to the right is a typical Dutch village with figures; and in the rear a church with central tower and transepts. This is a well-painted village scene which at first might easily be taken for a mere bit of realism. It is, however, Biblical. The naivété is charming.

Especially fine is the distant group of boors, each figure individual and natural. A noble example of this distinguished master.

Signed, lower left, D. Teniers.

On canvas; height, 25¾ *inches; width,* 32½ *inches.*

No. 66

JOHN CONSTABLE

ENGLISH SCHOOL

1776–1837

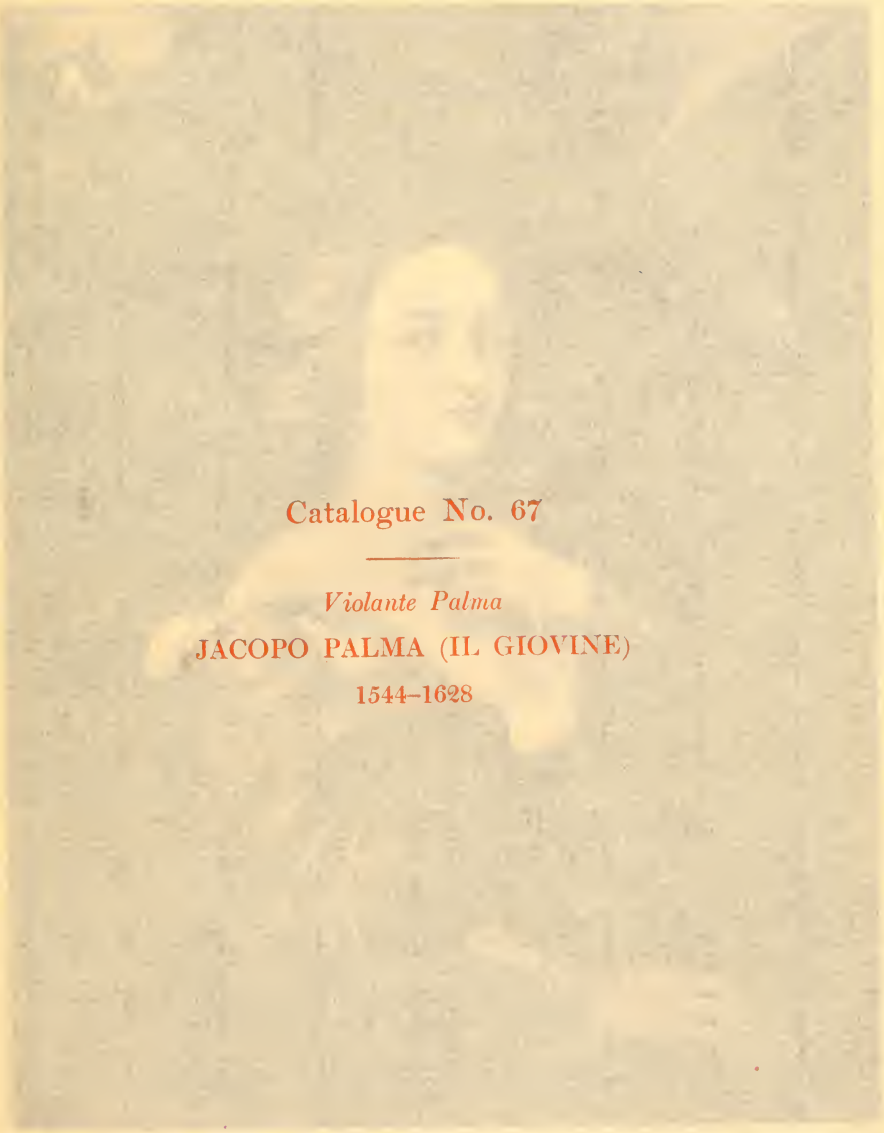
Constable, who is by many considered the greatest landscape painter of the English School, very rarely painted a portrait; yet the quality of these rare portraits is so exceptionally fine that it must be regretted that he did not devote himself more frequently to this branch of art.

DANIEL MENDOZA

Rare indeed are portraits from the brush of a man whose fame is solidly based on landscape, yet here is a portrait, and a stunning one, by the Englishman whose views of Surrey and Kent were hardly less influential than the landscapes by the old Dutch masters in forming the "Barbizon" School of landscape in France.

Mendoza belonged to the prize ring, when the pugilistic ring was patronized by the first gentlemen of the realm. Their favorites naturally aspired in a social way. Here is a pugilist of mark "disguised as a gentleman" in the blue cloth and gold buttons, the high white stock and ruffled shirt of the early nineteenth century. Observe the easy way in which the clouds are painted, and the firm and masterly modeling of the face, which suggests the scowl of a leader in fisticuffs.

On canvas; height, 28¾ inches; width, 25¼ inches.



Catalogue No. 67

Violante Palma

JACOPO PALMA (IL GIOVINE)

1544–1628

No. 66

JOHN CONSTABLE

ENGLISH SCHOOL

1776–1837

Constable, who is by many acquainted the greatest landscape painter of the English School, very rarely painted a portrait; yet the quality of these rare portraits is so exceptionally fine that it must be regretted that he did not devote himself more frequently to this branch of art.

DANIEL MENDOZA

Rare indeed are portraits from the brush of a man whose fame is mainly based on landscape, yet here is a portrait, and a charming one, by the Englishman whose views of Sussex and Kent were hardly less appreciated than the landscapes by [illegible] in forming the "Barbizon" school of landscape in France.

[illegible]

[illegible]

PALMA GIOVINE.
1544 — 1628.

No. 67

JACOPO PALMA (IL GIOVINE)

ITALIAN SCHOOL

1544–1628

Palma Giovine, born in Venice, was the grandnephew of Palma Vecchio, and in some degree continued the splendid traditions of his uncle. His talent developed early, as is proved by the fact that at fifteen the Duke of Urbino took him to Rome for art study. Most of his life was spent in Venice, where for a time he worked with Tintoretto and Paul Veronese. Fine examples of his work are found in the museums of Venice, Dresden, Munich, and Vienna.

VIOLANTE PALMA

Blue eyes and blonde hair colored by nature, not through art, seem out of place in Italy, but the Venetian territory is full of red and light-haired Gauls, and the city of Venice has a strong infusion of Slavonic blood. Here is a young woman belonging to the Palma family. With her left she has begun to unfasten a necklace of pearls which falls over the back of her hand. Her dark green cloth gown, cut low in the neck, is gorgeously reinforced with cloth of gold. In the left upper corner is a painting of Mary Magdalene doing penance in the desert. The gesture and the loosened necklace of pearls may refer to some vow made by the fair sitter to bestow charity on the poor.

Sweet and ingenuous expression, noble features and fine eyes.

The painting has also been interpreted as signifying "Vanity and Repentance."

On canvas; height, 37 inches; width, 29½ inches.

No. 68

ADRIAAN VAN DE VELDE

DUTCH SCHOOL

1350

1639–1672

Van de Velde, the son of the marine painter Willem Van de Velde, the elder, first received instruction from his father; but his taste inclining more to landscape, he entered the studio of Wynants, and afterwards studied figure painting under Philips Wouwerman. He excelled in landscapes with animals. This painter is greatly esteemed by lovers of the Dutch School.

THE OLD BROKEN BRIDGE

An interesting scene is this ancient bridge with one whole span carried away by a freshet or by the necessities of war. The old tower is a wayside inn, and the traveler whose white horse has been led to drink in the stream is taking wine with the landlady. Cattle, horses and figures are excellently wrought; they come in well and are needed. But they are not the essential thing.

What makes this a thing of beauty is the landscape—grave, beautiful, even melancholy. The clouds are wonderfully fine. A mellowness floods the whole, and gives the undertone to a poetical landscape of great dignity and charm.

Signed, on bridge in center, A. Van de Velde.

On canvas; height, 31 *inches; width,* 49 *inches.*

Collection: Mr. Humphrey Ward.

Catalogue No. 68

The Old Broken Bridge

ADRIAAN VAN DE VELDE

1639–1672

No. 66

ADRIAAN VAN DE VELDE

DUTCH SCHOOL

1639–1672

Van de Velde, the son of the marine painter Willem Van de Velde, the elder, first received instruction from his father; but he took [illegible] more to landscape, he entered the studio of Wynants, and afterwards studied figure painting under Philips Wouwerman. He excelled in landscapes with animals. This painter is greatly esteemed by lovers of the Dutch School.

THE OLD BROKEN BRIDGE

An interesting scene is this ancient bridge with one whole span [illegible] by a freshet or by the [illegible] tower is [illegible] and the [illegible] where [illegible] had to drink [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

ADRIAAN VAN DE VELDE.
1639 – 1672.

No. 69

GONZALEZ COQUES

FLEMISH SCHOOL

1618–1684

Coques, or Cocx, was born in Antwerp, where he became a master of the Guild of St. Luke, and afterward its Dean. "He painted portraits of a small size, and endeavored to give them the correctness and simple character of nature which we admire in the portraits of Van Dyck. His success was equal to his merit. His groups of family portraits were esteemed superior to those of every artist of his time—Van Dyck alone excepted. Although his heads rarely exceed the length of an inch and a half, they have all the breadth, freedom of touch, and animated character of the portraits of Van Dyck. Hence he is sometimes called the 'Little Van Dyck.' In regarding his pictures we lose sight of the small scale on which they are drawn, and they assume the size of life." His compositions are relatively few in number. Good examples are found in the Dresden Gallery, National Gallery, and Buckingham Palace collection.

THE SOMALLINI FAMILY

A family group of nobles proud of their warlike achievements, for the father, on the left, wears armour and holds a shattered spear, while the little boy beside the seated mother has a miniature sword by his side. The young man behind also holds a big basket-hilted sword. The two men appear to be brothers. Charming is the little girl on the right in her long womanish gown, ruff, and rose in her auburn hair. Even the lapdog is not forgotten. All the faces are serious and determined, with close-set lips.

Curious and striking domestic picture.

On canvas; 25 inches square.

No. 70

JEAN B. SIMEON CHARDIN

FRENCH SCHOOL

1699–1779

Chardin, born in Paris, was a pupil of Coypel. He first devoted himself to pictures of still life, which have the quality of the old Dutch masters. Not until near his fortieth year did Chardin take up figure painting. "His works are remarkable for truth, simplicity, and neatness of finish."

PORTRAIT OF A LADY

A difficult color scheme of blue, black, and white. A married woman in the out-of-doors dress of France in the second half of the eighteenth century. The muff is not worn for warmth, but as a fashion of the day. The dark-blue figured dress of dark-blue cloth has a cloak hanging from the shoulders. Wide sleeves with lace cuffs made equally generous, and a black silk scarf going round the lace fingered cap and loosely knotted below the chin.

This scarf frames the still pretty and youthful face with some coquetry, and gives a peculiar charm to the lady, who otherwise appears to be a very sober and discreet person.

Excellent modeling of eye sockets and mouth, which latter is slightly set in a firm expression not belied by the clear, intelligent gaze.

On canvas; height, 31¼ *inches; width,* 25 *inches.*

Collection: J. Couderc, *Paris.*

Catalogue No. 65

The Prodigal Son

DAVID TENIERS

1610–1690

No. 76

JEAN B. SIMEON CHARDIN

FRENCH SCHOOL.

1699–1779

Chardin, born in Paris, was a pupil of Coypel. He first devoted himself to pictures of still life, which have the quality of the old Dutch masters. Not until near his fortieth year did Chardin take up figure painting. "His works are remarkable for truth, simplicity, and neatness of finish."

PORTRAIT OF A LADY

A different color scheme of blue, black, and white. A married woman of the [illegible] dress of Paris in the second half of the eighteenth century. The [illegible] is not [illegible] of the day. [illegible] of each blue cloth has a cloth hanging from [illegible] with [illegible] and [illegible] the [illegible] cap and [illegible]

[illegible] with some [illegible] to the lady, who otherwise appears to be a very [illegible] person.

[illegible] and mouth, which latter is slightly set by a [illegible] by the [illegible] gaze.

On canvas, height, [illegible] inches, width, [illegible] inches.

Collection J. [illegible], Paris.

THE PRODIGAL SON
DAVID TENIERS.
1610 – 1690

No. 71

JOHN ZOFFANY

ENGLISH SCHOOL

1735–1810

Zoffany's real name was Zauffely. Born in Bavaria, where his father was an architect, he is said to have run away to Rome at the age of thirteen, where he remained about twelve years. He returned to Germany, and then went to England at the age of twenty-five. First meeting with little encouragement, he soon began to acquire fame by his portraits, which are admired for their truth and vivacity of expression. He painted a group of the royal family and of other notables. He went to India, where he acquired a fortune. His works are steadily gaining in value.

CAPTAIN MONEY, THE AERONAUT

A careful and thorough bit of work which recalls in its landscapes the earlier Dutch masters, and in the figure of Captain Money the early work of Gainsborough, except that it is much clearer brushed and harder.

A rather original way this is for a portrait. Captain Money is a lover of literature and of nature. Like Izaak Walton, he takes his book to the brookside. But he is an elegant fellow, very neatly dressed, and too much of a city man to seem very thoroughly in keeping with the rustic scene.

Observe the cathedral in the distance and the conscientious drawing of the weeds in the foreground.

Captain John Money *was of Trowse Hall, Norwich, England.*

On canvas, height, 26 inches; width, 23 inches.

No. 72

ALONZO SANCHEZ COELLO

SPANISH SCHOOL

1513–1590

Alonzo Sanchez must not be confounded with Claudio Coello, who was born a hundred years later. In 1541 Coello resided in Madrid, where he became intimate with Antonio Moro. He painted the portraits of the royal families of Portugal and Spain, and of many of the dukes, popes, and cardinals of his time.

PORTRAIT OF A LADY RESEMBLING MARY QUEEN OF SCOTS

A rich and solid brushwork having fine color tones in background, hair, color, and jewelry gives this portrait of a young noble lady all the charm of a masterpiece. A strong living look marks the countenance. But a historical connection is suggested through the singular likeness to the pictures of Mary Queen of Scots.

Thus this young princess may have looked before she went to Scotland. She has a high forehead, small French features, large eye sockets, full but not sensuous lips, a well-shaped small chin.

The black velvet tocque she wears has very sober decorations. Her earrings are of pearls forming a stag lying down. On a chain round her neck is a medal with unrecognizable inscription or relief.

On panel; height, 21¾ *inches; width,* 17½ *inches.*

Catalogue No. 66

Daniel Mendoza

JOHN CONSTABLE

1776–1837

No. 72

ALONZO SANCHEZ COELLO

SPANISH SCHOOL

1515–1590

Alonzo Sanchez must not be confounded with Claudio Coello, who was born a hundred years later. In 1541 Coello resided in Madrid, where he became intimate with Antonio Moro. He painted the portraits of the royal families of Portugal and Spain, and of many of the dukes, popes and cardinals of his time.

PORTRAIT OF A LADY RESEMBLING MARY QUEEN OF SCOTS

A rich and solid brushwork having fine color tones in background, hair, dress and jewelry gives this portrait of a young noble lady all the charm of a masterpiece. A strong living look creates the countenance. But a historical [illegible] *through the singular likeness to the pictures of Mary Queen of Scots.*

Thus this young princess may have looked before she went to Scotland. She has a high forehead, [illegible] *eyebrows, large eye sockets,* [illegible]

The black [illegible] *ornaments. Her earrings* [illegible] *On a chain round her neck is a medal with an unrecognizable inscription in relief.*

On panel. Height [illegible] *inches; width* [illegible] *inches.*

DANIEL MENDOZA.

JOHN CONSTABLE.

1776 - 1837.

No. 73

LEANDRO DA PONTE BASSANO

ITALIAN SCHOOL

1555–1623

Leandro, one of the several artist-sons and pupils of Jacopo da Ponte, was born in Bassano. He was famed chiefly by his portraits. The Doge Grimani made him a Knight of the Order of St. Mark. The latter part of his life was spent in great state and luxury in Venice.

THE DUKE OF VISCONTI

Portrait of a member of the Visconti family as we see by the coat of arms, a serpent holding a child in his mouth—and by a letter the gentleman has in his right hand, which is addressed "Visconti."

Visconti is very soberly clad in a dark cloth with relief decorations in black embroidery, small round gold buttons, and on the sleeves flowrets and sprigs in gold embroidery. His gloves are in his left. Simple ruffles, cuffs and collar.

Strong Italian type of face, such as one sees to-day and also finds painted on the walls in Etruscan tombs. Handsome, masculine, thoughtful. The painting is straightforward and suited to the subject. A remarkable man painted with perfect ease.

On canvas; height, 35½ *inches; width.* 27½ *inches.*

Collection: A. Melli, *Florence.*

No. 74

D. A. C. DELGADO

SEVENTEENTH CENTURY

A certain Delgado, who lived at the close of the seventeenth century, is noted as a Spanish painter. He is called Juan Delgado. Whether he is the same as the painter of this example it is difficult to determine. The character of the picture and the age of the painter definitely establish it as seventeenth-century work.

SPANISH PRINCESS

Curious old-fashioned garb of a small child of five years. The little girl has a ring on her finger, a bell fastened to a stick to amuse her with its noise; a green parrokeet with a string to its leg sits on the table. The bow on her right shoulder is fastened with a jeweled pin having the likeness of a saint painted in miniature; the other shoulder shows a big carbuncle with heavily jeweled pendant. From her waist hang various objects by gold cords—a miniature set with cabochon garnets, a gold ring, an animal's paw with sharp claws with gold handle, a rattle, two teething sticks of crystal and coral, an apple-shaped box (perhaps the hunting case of a watch), a jeweled picture of a saint, etc. If these adjuncts are curious, what may be said of the dress? It is cut low neck like a ball dress and almost covered with lace.

Strange old-wise expression, short dark hair, infantile pose. Most attractive by reason of its quaintness.

Signed, lower right, D. Ant°. Cayetand Delgado.

On canvas; height, 48¾ *inches; width,* 33¼ *inches.*